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VOGUE

THE VOGUE COMPANY—NEW YORK CITY

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(Continued on next page)

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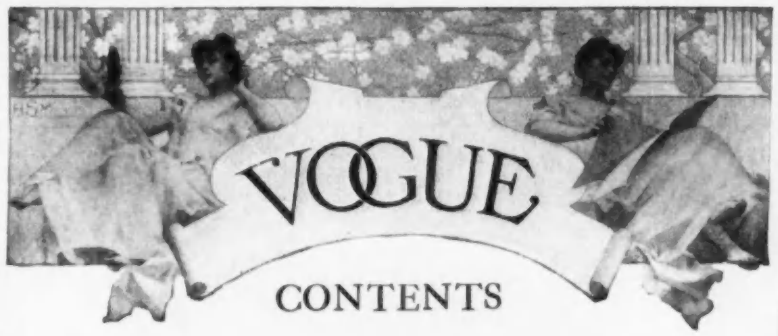

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SMART FOLK AND FASHIONS AT TROUVILLE

Our Paris correspondent is now at Trouville—that smartest of French summer resorts—and next week Vogue readers will have her letter from there in which she writes of the newest fads of the fashionable Parisian mondaine—the first tentative "trying out" of the modes that are later to be launched as Autumn Fashions *par excellence,* or abandoned altogether as mere caprices of the swagger set. Several sketches of the distinctive and unusual toilettes worn at the fêtes and races at Trouville and Deauville will be published in connection with this letter. Another special feature of next week's Vogue will be the story of the happy ending of the "Pilgrimage with Philistines"—that amusing journey of three women a-wheel whose earlier adventures were told in Vogue some months ago.

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A FORECAST OF AUTUMN FASHIONS

Some Popular Anachronisms in Style and Materials—The Supreme Fixed Quality is Softness—Long Coat Holds on Tenaciously

TIME was when the lot of the *chroniqueuse des modes* was an easy one. With knowledge, experience and judgment—and without these qualities how could she fulfill her mission?—she was enabled to cast a prophetic eye a season ahead with a reasonable degree of surety. Now, alas, her life is spent in a breathless endeavor to record the quick changes of fashions. What is today, to-morrow is not, or on the contrary, a mode may so appeal to the feminine taste, to a sense of fitness, or of beauty, that in spite of the logic of evolution she will not drop it. Witness the long loose coat that, already reigning so continuously, is likely to pursue its graceful course indefinitely. As a bright French writer deftly puts it, "nature being this year in a state of anarchy, all the established habits and fashions for warm weather are upset, and among them anarchy prevails also." The daring anachronism of heavy velvet hats and lacey parasols, of furs and muslins, were the prominent features of mid-summer.

SOFTNESS FIXED QUALITY

What will be offered to us for the early autumn? is the burning question of the hour. Behind closed doors the designers are preparing marvellous creations to meet the verdict of the elegantes of the grand world, and the favorites of the stage who, above all others, influence the quick changing modes. Many eccentricities already seen in skirt draperies and manteaux are not worth recording. So fleeting are such fancies, that by the time this article is in type they will have vanished from the face of the sartorial world.

One quality only remains fixed, the extreme softness of all materials. Even the taffetas, restored to grace, are as different as possible from those of a few years ago. Soft as satin, yet they retain certain characteristics which render them more acceptable for petticoats and slip linings, than the flimsy satins of last year that, as petticoats, wrapped the limbs uncomfortably. While wider skirts are accepted, side by side, one sees other skirts as clinging as of yore. Result, in this eclecticism it is quite easy to indulge one's personal taste.

A good example of the long loose coat which continues in favor. It is made of cloth with lace revers and silk border.

One quality remains fixed in the autumn models, softness of material even in silk which makes possible the draping of the blue taffeta illustrated.

SKIRT LENGTHS

Short skirts, for every day time function, have been taken up to an extraordinary degree by the smart French women. The correct length is to absolutely clear the ground in walking. Naturally the width at the hem, always ample, depends on the size of the hips. In some disposition or another plaits prevail, and usually they are hung from a yoke as varied in form as the plaits themselves. Narrow at the back, measuring three or four inches, the yoke slopes lower towards the front, finally shaping the front breadth; or it points on each side, curving short at back and front, or it may be simply circular, of even length all around.

This model shows the eccentricities of skirt draping and the new Russian turban. The gown is a Callot model in checked foulard trimmed with bands of cloth.

Long skirts are shirred, gathered lightly, or plaited to hang loose from a round waist line; one low in front, rising slightly towards the back; or from one dropping in moyenage fashion below the hips. Each designer has his favorite line which generally he clings to. It is safe to say that the last mentioned will have little vogue among the autumn fashions. And, except to gratify a strong personal liking, the Empire bodice has quite passed.

DRAPERIES AND OVERSKIRTS

The tendency is towards draperies and overskirts made on straight simple lines instead of the tortured scarf draperies that reached the hight of absurdity during the last few weeks. The new materials are exquisitely beautiful. Silk cachemires, voile, mousseline de soie, and, above all, the many varieties of crépe de Chine, météor, and charmeuse. These, made over soft silks and satin, will hold the place they have gained for afternoon, evening, and reception toilettes. Silk costumes, and silk combined with fine cloth, and heavy crépes, promise an enormous vogue. While heavy in appearance the new moires and ottoman silks are light and soft. They adapt themselves admirably to furs or fur trimmings. Long coats of the new moires are smart with much ornamentation of braiding and embroidery on the revers, collar, and cuffs.

SATIN COVERED CORDINGS

Newer than this trimming is one of silk or satin covered cords, large and small, forming straight lines or curving into intricacy.

This cord is often employed with flat silk braid, the tiny rat tail and hand embroidery achieved in coarse silk. Black and white satin-lined crystal tubes mingled with tiny colored beads form a wonderfully decorative treatment on tulle. Sleeves, the corsage, and long straight tunics are covered with it. Colored embroidery joins large motifs of heavy lace on tulle, for trimming purposes; nearly always, so far, on a white foundation.

BLACK VELVET TRIMMING

Showing an odd use of black velvet is a gown of soft white satin. Circling the corsage, half way between neck and round belt, is a band of black velvet; midway, the sleeves are treated in the same way, and a wider band, twenty inches wide or more, trims the long skirt beginning at the hight of the knees. Over all hangs a long straight tunic of black, finely wrought Chantilly lace; open front and back, the slender ends are tipped on each corner with heavy silk tassels. A costume of fine white broadcloth has a long, slenderly hung skirt trimmed with a wide band of black velvet set a few inches above the hem. The coat, rather closely fitted, is long, pointing in the back nearly to the edge of the skirt. It closes by one large button on the bust and is cut away, below, to the side seams of the skirt. Above the opening shows a round necked guimpe of black mousseline de soie, shirred thickly over white silk muslin that mounts into a high choker. Up to the present moment there is little to record of velvet, except as a trimming.

The tendency towards draperies and overskirts made on straight lines is shown in this model, made of dull pink cloth and trimmed with buttons in the same color.

TWO MATERIALS COMBINED

The season begins in the appearance of gowns showing two materials, continuing the fashion launched in Paris in the early spring time. Generally the materials match in color. There are invisible plaids, and pretty, striped, light weight woolen goods for the first cool days of autumn. They are made on the lines so long familiar, short plaited skirt, and long coat. For facings, moire silk is preferred to satin, or velvet, and the linings show a pretty contrast in color. Handsome brocaded silks are used for linings of furs, and long cloaks, for waistcoats, and for a trimming scheme laid under transparent black materials.

Profile of the new coiffure which is to be worn with the various turbans that necessitate a broad arrangement of the hair.

ORANGE COLOR LINING

A smart little gown half finished, I was allowed a peep of, is of soft white wool striped narrowly with a deep orange color. Nearly as long as the short skirt is a belted garment lined with orange silk. Immense revers that close the garment snugly or turn back in decorative fashion, are faced with orange moire silk. There are wide cuffs of it on sleeves that are fulled ever so little into the arm holes, and again into a wrist band. Used as trimming are many small buttons, and a few large ones of fine yellow tortoise shell.

NORFOLK JACKET TYPE

Another new coat, of heavy white homespun, accompanies a short skirt cut on circular lines and closed with a line of buttons in the middle back seam. The coat is short, reaching only a little over the hips, and belted in Norfolk jacket fashion. Hung low, the belt fastens with a buckle covered with the cloth, and there are large cloth covered buttons. The sleeves are in plain, loose, coat-sleeve form, and the neck is finished with a collar and revers like those on a man's shooting coat.

SLEEVES OF MANY MODELS

There is an infinite variety of sleeves, nearly always composed of two, even three, materials. The upper part, close and short, of the material of the gown, finishes above a lace or mull elbow puff of varying size, gathered into a band of silk, velvet, or of embroidery. There are short tight sleeves, trimmed with a band of embroidery, above long shirred sleeves of mousseline de soie that fall far over the hands. Others, longer, turn up loosely into a wide cuff above under sleeves. There are loose sleeves cut in one with the shoulders that end prettily over tight under-sleeves.

Another new coiffure showing the broad effect at the sides and the coiled hair at the front —becoming style with the new turbans.

THE SLEEVE LENGTH

An odd gown of pale tinted silk voile has a low cut corsage, and short close sleeves that end at the elbow, over a double guimpe. The under one is long sleeved and high; over this is worn the second of finely tucked black mousseline de soie, round necked, and with tight wrinkling sleeves that end half way between wrist and elbow; below is a small white puff drawn into a narrow band of black velvet. As yet the only rule in regard to sleeves is that they are invariably long for day time functions, and as a rule are quite long as used for evening wear.

PROPER BLOUSES

With the ordinary morning or traveling costume of coat and skirt the blouse is of white linen, or striped with a color matching the costume. For more dressy costumes the corsage and part of the sleeves are of matching mousseline de soie laid over white. The colored material is cut low, leaving white to finish the neck. With the triple guimpes the draperies of the corsage are hung extremely low giving an appearance of easy grace. The princess, or one piece gown, always holds a place in the wardrobe of a fashionable woman. From the difficulty of its achievement in unskilled hands it is not expected that it will ever become unpleasantly common.

Two materials are used in this model; sleeve bands, and lower part of skirt are of cloth, the other parts of the gown being of heavy crepe.

LOVELY NEW FABRICS

Among the new materials shown me, especially silk woven ones, there is every shade of color under the sun. The newest are deep orange shades, wonderful in glossy, soft satins, and météor crépes. There are many khaki shades, and blue, especially the shade known as Nattier blue. Besides there are ravishing gray shades from all the tones of the delicious taupe, smoke and iron, to the faint shades of pearl and oyster. For evening are delicate greens, coral, and salmon pinks, and a delightful range of mauve and heliotrope.

AS SEEN BY HIM

Need of Court Circular—Publicity Inevitable and Usually Desired—Too Enterprising by Half—New Generation of Young Men Clean and Non-Alcoholic—Titled Beggars in Droves Seek Rich Wives

ONE of these days, an enterprising individual will publish a Court Circular in which will be set out all the different entertainments, movements and plans of those who are in society, these being graded, the White House possibly leading the list. It will naturally be a stupendous publication, but it may fill the long felt want. Sometimes reference is made to certain people or to certain sets as being spectacular and others as only being conservative, but it is so hard to draw the line. The delights of life in the lime light are many, and the draughts are no doubt intoxicating. When people protest much against all this I invariably feel that they are of those of whom Shakespeare speaks, when he mentions a certain lady. Even sometimes when mourning should be an excuse for temporary retirement, those who are accustomed to read of themselves, become cross and bored, because they are not occupying for the moment the centre of the stage.

There are on the other hand those to whom this partial eclipse is a relief and they delight in foreign travel at times, where they are lost in the crowd. Even when one has good intentions, it is impossible to escape. At Newport, there is a fear that the very footman who stands behind your chair at dinner, or who with his fellows, adorns the hall through which you pass, may be taking notes. No matter how you try, your entertainments will become the property of the newspaper correspondent. Naturally Newport is a small place, and the native correspondents are connected with the different newspapers and they are among the townspeople and very little that goes on can escape their attention. I must say, however, that of recent years, only those who write for very sensational publications, allow anything offensive to appear in type, and some of these tales are so absurd and so strained in the effort to make them read like actual news, that they fail of their intended effect. And yet, it does seem absurd that when a certain luncheon was given at a restaurant, the place cards—I do not approve of these as a rule, but there are some who use them—had to be removed, as soon as the guests were seated, for fear of having certain names appear in the public prints the next day. Notwithstanding this precaution, the list in full was published, wired from Newport, in all the New York newspapers the following morning. And requests were mailed to several of the guests by a photographer, that they should visit the "Studio" and have a few pictures struck off, and that half a dozen of those would be sent to them free of charge. The others, I presume, would be on sale to those who vend or deal in the pictures of society notables. Such is enterprise. I remember a florist who deluged the mail of those in affliction, the morning after a death notice appeared, with business cards and offers to furnish at lowest prices such beautiful works of art as the Gates Ajar and the Anchor of Hope, with real stuffed doves. Perhaps there is something in my makeup that may suggest the man who is taking notes. However that may be, it was some time before I recovered from the shock of being waylaid when arriving late at a wedding reception by a stout individual who handed me a dirty card and whispered in my ear, "Say, put in the poiper to-morrow, that we furnished the camp stools."

MANNERS NOT GOOD

But all these things are necessary to our present mode of living. We must accept them as the penalty of our greatness. We are personages. It matters little if we do nothing else than give a round of afternoons, of musicales, dinners, dances and what not, or stay at home and play bridge and make picture puzzles, or take up some new cult and open our doors to a varied assemblage of persons whom, in years gone by, we should never have dreamed of asking to cross our thresholds. We must keep the game alive, at all costs. Once our coin is thrown in the melting pot, we must needs have more to feed it, as we must supply the money for margins when we are speculating in that popular if risky fashion. We cannot turn back. So thus I fear that my conscience will not allow me to say that the Newport season is less spectacular than usual. We have tired of the old methods and until something new arrives but little will be said of us. But for those who have rushed in to make a record, the press agent is as necessary as he is to the theatrical star. Nor have our manners improved with age. We perhaps have assumed much with our newly acquired millions and other women in the land will no doubt imitate a certain hostess, who never rises from her chair at her own house when elder women visit her, and who always holds out languidly her left hand to shake. Perhaps this is on a par with the man who holds out three fingers of his hand. I do not believe in handshaking. It is old fashioned and uncomfortable; the high handed, over the shoulder variety, depicted by Du Maurier went out of vogue years ago. But if people will continue this form of greeting, then I think it should be done properly.

CLEAN BOYS—TITLED BEGGARS

It is a little too early to talk about the autumn as people will linger at the seaside resorts until the end of September. The country neighborhoods are dull and dreary at present, but there is a certain restlessness in the air. We do not stay very long at any place. The men find town most congenial. With a few exceptions, the days and nights have been cool, and all the new plays have begun earlier than usual and Wall Street has been active, and at no time was there not a representative assemblage at one or more of the popular restaurants. The week end only finds the men away. The clubs are crowded in the middle of the week, and during the entire summer extra tables were placed next to each other, making a single long one in the dining room and the roof of one of these meeting places for men. Within the last two years many young men just reaching their majority, whose names have been placed on the list of candidates for membership since they were babies, have been admitted into what one might call "ancestral club halls." Perhaps some elderly cynic has called this set "The Nursery." They are all however quite a clean lot of young men. They are noisy after their fashion and naturally a more sedate person would not be charmed with their powers of conversation, the principal topics being motors and college sporting events. But they are harmless, and they are quite different from the younger generation of fifteen and twenty years ago—I am beginning to talk of the past—fatal sign! They are not dissipated, they drink little if anything, and I have no doubt they will make good citizens. The usual American of the present day has no time for books or the arts or anything of that kind. The daily newspapers give him a smattering of what he should know, and he goes to the opera in the winter, and nods in the back of the box or escapes and talks stocks with others of his kind in the lobby. The foreigners—especially those of the Continental variety—have come over in droves, having been attracted by the great success attending some of their compatriots in the American matrimonial market. There are Austrians and Hungarians and Italians by the score. They are all thoroughly cognizant of the various objections which are presented by prudent parents whose daughters long to wear some kind of coronet. "Americans," they tell us, "are a class apart." They are not considered now as they were twenty and twenty-five years ago, when the only marriages which many of them could make with certain noble and princely houses, were of the morganatic variety. In fact, our great financiers are more or less kings. The rules governing certain empires and monarchies by the way are complex. The present King of Italy could not have married a Colonna—if there had been an eligible Princess of that most aristocratic race, and she or her family would have consented to have put aside their allegiance to the Temporal Power—except morganatically and yet he could espouse a Princess of a house hardly a century removed from the peasant and the barbarian and the tender of herds in Montenegro. So they are all eager, and for the moment there is a lull in the demand for the British product. If one would take the trouble to go through that work known as the Almanach de Gotha, there would be found at least a hundred princely and semi-princely families in Continental Europe, who are quite eligible as far as race is concerned and who are sadly in need of gilding.

SOCIETY'S PLEASURINGS

And what has the world been doing? By the world, I am supposed to specify that of fashion. Nothing remarkable. At Newport after tennis, there was dancing. Three debutantes only in a season; Miss Roelker,

(*Continued on page 276*)

TRAINING IN TRADE METHODS

ONE of the most hopeful indications for the future of our country is that its fathers and mothers, as well as its educators, have at last begun to realize that exclusively academic teaching must go, and that an intelligently planned vocational system, in combination with the academic, must be installed in our public schools. However, while there is also some talk of teaching morals, which certainly should be regarded as imperative, so far nothing has been said about manners, than which there is no more important branch of training for success in life.

Whether it is that the emphasis placed in this country upon the liberty of the individual, has unconsciously developed in us a tendency toward extreme self-expression, regardless of the rights of others, the fact remains that as a nation we are more conspicuous for vanity than for affability, and this national characteristic not only has many unlovely manifestations, but some which indicate crass stupidity on the part of those who practice it, as, for example, the attitude of our trading class toward the foreign peoples who might become our customers. Although we vaunt ourselves as being, above all things, a practical people, and although the effecting of trade treaties with all countries is one of the most important functions of our Federal State Department, yet when, after elaborate negotiations have been completed, we come to the actual operations of trade getting and holding, we comport ourselves in such manner as to discourage and disgust those who would be glad to take our products if they were properly approached. The spread-eagleism which makes the bumptious patriot feel contempt for everyone not born or naturalized in this country appears to afflict our traders, for it is the universal testimony of our consuls in foreign parts—the men who see how Germany, for instance, is carrying everything before her—that American manufacturers and middle men rarely take the trouble to find out what the foreigner really wants, or how he wants it presented. In many cases goods are not even packed with sufficient intelligence and care to insure their arrival in prime condition, and it frequently happens that if the prospective purchaser has any prejudices or preferences, they are so completely ignored as to give an impression that their flouting is intentional. In fact, all the agencies through which trade at home is sedulously fostered by those who have anything for which they want customers, are either not undertaken, or are badly managed. What would be thought of a Japanese curio dealer who advertised his wares to the people of this country by means of circulars and pamphlets printed in the Japanese language? Would not his intelligence and business acumen be questioned? And yet such a wholly stupid procedure as circulating among non-English speaking peoples advertising matter printed in English only is usually followed by our traders. Could any more preposterous or futile method of advertising goods be imagined?

The recognized etiquette of trade the world over is to please the customer, for upon what other basis could that great bulk of business which is beyond the bare necessaries of life be conducted? In spite of the testimony of consuls, and other American visitors to foreign countries who are brought into trade relations with the natives, that the German traders, whose methods are the most intelligent of any nation, take the utmost pains to find out, to the smallest details, what the foreign peoples need and like, and what method of presentation takes their fancy, and in spite of the fact that the greatest efforts are made by other traders to accommodate the foreign customer in the matter of long time credit, the American trader's personal views are frequently made to dominate the situation to the extent of breaking off negotiations. With inventiveness, skill, resourcefulness and intelligence second to no other people, and equalled by but one or two; with a great continent south of us, and with various large islands, where trade could be secured without our half trying, what are we doing?—simply standing before the world as absolutely too tactless and vain to know how to take advantage of our unexampled opportunities.

This is not a matter that concerns the manufacturer and the merchant alone. It is one in which the whole people is vitally interested, for the great wars of the twentieth century will be those waged for markets, and, as in other types of warfare, the victory will be to those who most effectively use the weapons of the game. The great hope of this country lies in a reorganized school system which shall have commercial, as well as technical, branches, so that scientific training in methods, and study of actual conditions, will replace the present vainglorious attitude of our traders.

TWO SIMPLE GOWNS AND A SERVICEABLE BLOUSE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 277

SMART FASHIONS FOR LIMITED INCOMES

SEVERAL ECONOMICAL WAYS TO EVOLVE THE FASCINATING TEA GOWN—PRACTICAL LITTLE ECONOMIES FOR THE SLENDER PURSE

THE word tea gown carries with it a suggestion of luxury and extravagance, linked with its undoubted charm, and yet it is a garment that in its fundamental idea is economical and may be so made that it will save considerable outlay if properly constructed. The intention is that it shall be worn in the hours between the taking off of the afternoon frock and dressing for the evening; it may of course be properly kept on for dinner if one is alone with the family. An important rule to be observed, if street gowns are to be preserved smart and fresh, is to take them off and hang them up immediately on coming into the house. Think of the wear and tear that a tea gown thus saves outdoor costumes. Then, too, as a tea gown is worn only after the lights are lit and does not have to brave the glare of the day, it can be made from dyed or cleaned left-overs, and many a trick of odd bits and ends put into its trimming. In the first sketch is given a graceful model that has been made from an old lace frock and some faded pale pink chiffon. The lace was first dipped into weak coffee to hide whatever discoloration it had taken on, and a good breadth of it picked out for the underskirt and the sleeves. The chiffon was then sent to be dyed, a soft yellow being chosen for it. Any light-weight material that you happen to have will do just as well for this part of the frock—crêpe de chine, thin satin, silk voile, etc. Or you can change it round if it suits your remnants better and put the lace on top with the other material below. Strips of the material and the lace are joined to form the broad band over the bust, and if you have no fancy buttons available make them of satin or lace. The ribbon belt is gray, which makes a beautiful color combination with yellow. If you wish a little more of it than just this touch use gray satin ribbon with the lace across the bust. Line the inside of the lace sleeve where it shows with the same material that you use for the overskirt. This crosses in the back just as it does in front.

No. 1. A pretty tea gown evolved from old lace and chiffon

USE FOR OLD FABRICS

In sketch No. 2 is given a lovely and quite elaborate model which, however, will serve as guide to making up several old frocks into a new costume. It is taken for granted that there is a discarded satin or taffeta lining about the house. And no doubt there are pieces left from some thin gown, net or mull, that can be used as the middle drapery and shoulder pieces. On this material appliqué pink silk roses and their leaves, cut from a flowered taffeta ribbon. In the model the panels, skirt flounce and girdle were in pale blue taffeta, braided in silver soutache. If you wish to do this work it will make a most effective frock; otherwise buy black and white taffeta in either scroll or stripes, and use it in place of the braided work. The little tucker across the front should be of white silk net, very fine. Always use silk net instead of tulle, as it is three times as strong and just as light in effect. Either edge the sleeves with silver thread or bind them with the black and white silk. If the lining of the gown is colored and does not go well with the color scheme mentioned substitute some other that will suit it better.

QUAINT TEA GOWN

Old rose is the color of the quaint gown in the third drawing. It may be made with a thin yoke and collar as shown if it is desired to use it sometimes high neck. The yoke may be managed separately like a chemisette, and removed when it is desired to have the gown appear low cut. Use for it a cream dotted Brussels net. This model is given because of its grace and originality, not that it is especially adaptable as a guide to making up old materials. Notice the old-fashioned lattice trimming across the bust and the skirt front. Puffings are placed at the top of the bands, below which there are satin folds knotted at the middle. The sleeves are pretty and exactly suit the frock. Chiffon cloth, crêpe de chine, charmeuse crêpe, chiffon satin or any of the allied materials are charming for this.

NET COATS UTILIZED—CLEANING

Any half-worn low-neck gown may be transformed into a tea gown by putting over it a transparent coat of net or chiffon. This may be plain or elaborated with embroidery. Jet is much used now on these thin draperies and is effective. Over a light gown—blue, pink, green, etc.—use a black coat. A black gown is striking with a coat of green or electric blue ornamented in black. Self-tone chiffon coats are always good and are seen in many French designs, though black over a light color is a contrast that is sure to please.

A cleaner has been tried who is reliable and very inexpensive and fully competent to do good work. Even should one hesitate to send one's costliest gown to him he will save you large amounts by his low prices on wrappers, negligées, slippers, etc. All kinds of underwear, lingerie, blouses, etc., are excellently cleaned here, and the work is done quickly and promptly.

AMATEUR LAUNDRY WORK

An electric iron will do more than anything else toward filling a maid's place and keeping one's belongings in shipshape order. They are to be had at all department stores and can be attached to any electric fixture. Muslin dresses and blouses will often give another wearing if well pressed, and this of course cuts down laundry bills. Veils and laces and accessories if kept fresh by pressing make a vast difference in one's grooming. Irons come in several sizes and are not bulky to pack.

Now that very satisfactory white silk stockings may be bought for $1 the pair, it is scarcely an extravagance to indulge in a few pairs for wear with afternoon dresses. A very practical make have a lisle thread lining in the sole and at toe and heel. The annoyance always found, however, is that after a few washings they turn so yellow. This is because they are put into hot water. If it is used lukewarm with a pure soap you will find that the hosiery comes out its proper tint.

One of the successful hot weather materials of low price and good value is cotton crêpe mixed with silk. It is a softer and less wiry textile than the ordinary cotton crêpe and is made with a crinkled and plain stripe alternating. The plain stripe shows a tiny mercerized figure. All colors come in this, and while washable it has no stiffness of finish to muss easily. Price 25 cents the yard.

HOME UNDERWEAR WORK

Every woman now appreciates the merits of combinations, whether with petticoat or drawers, but it is not easy to get moderate priced ones that fit well and are made of good material and nice trimming. The corset cover and hip seams of a combination should be as exactly fitted as the lining of a gown, and I have found it far more satisfactory to have them made by a competent seamstress than to get them ready-made. The most charming finish is to have all the edges done in a fancy scallop around the neck and the ruffles at the bottom. Think what nice employment this is for warm days and what beautiful underwear one has for the labor. To buy such combinations, with an effective triple edge scallop, costs $7.50. To make they will not come to more than $3.15 or $4.75. This allows for three and one-half yards of 45-cent nainsook, which is very fine and may be considered too thin for everyday use. If so a fine cambric may be substituted. It takes about three and one-half yards of scalloping for the skirt ruffle or for drawers, a yard and a half around the neck and three-quarters for the two sleeves—say six yards in all. The price of stamping is 12½ cents a yard, which for the garment comes to 75 cents. A sewing woman should cut and put them together for $1.50, the total cost being $4.75, and less if cheaper material is used. For instance, there is a batiste, excellent for lingerie, that sells for 30 cents a yard, its width 42 inches. With this the whole amount comes to only $3.15. The great advantage of scalloping as trimming, aside from its appearance, is its durability, as it defies careless laundry methods and looks as nice as new each time it is washed. If it is desired to add to the beauty of the garment a good valenciennes or cluny edge slightly fulled may be put on under the scallop.

As for petticoats, nothing is smarter than a handsome scalloped flounce of handwork, and though such a flounce consumes considerable time in the making, the work is easy and the skirt will outwear three of the ordinary ready-made variety.

No. 3. Quaint and lovely model developed in old rose crêpe de chine

No. 2. Stunning tea gown which may be made of inexpensive materials

SEEN IN THE SHOPS

DINING TABLE NOVELTIES—SMART BUT SIMPLE TOILET MIRROR—GENERAL UTILITY INEXPENSIVE CORSET—HERE AND THERE IN THE SHOPS

THE huge mass of flowers in the middle of the dining table, obscuring entirely those beyond it, is no longer in favor as decoration, but instead delicate groupings or low arrangements are substituted — an artistic and welcome change. Sets of matching vases are to be had for this purpose, none more charming than those in iridescent glass, shown in the first sketch. The slender, plain shape is graceful, each joined to the central vase by a linked glass chain, composing the whole into a most effective centrepiece. The middle vase measures fifteen inches in hight, and may be had larger or smaller according to the proportions best suited to the size of the table on which the set is to be used. For the entire equipment $4 are asked, and from 25 cents to $3 for single vases. Once adopted this fancy will be found a most pleasing one.

CHINA TEA SET

German china is used in the tea set illustrated in drawing No. 2. The squat shapes are very fetching with their low curved handles and unpretentious block patterns in dark blue. Six cups and a hot water pitcher are included besides the regulation pieces. Price $14.

DESK FITTINGS—TOILET MIRROR

The absolute simplicity of the desk set shown in the third sketch, the solidity and weight of the metal used, mark it as one of the handsomest on the market. Each piece may be purchased singly if desired, and prices are given separately. The blotter, nineteen inches by two feet, has across each corner a heavy brass plate. This costs $2.50. The inkstand, bringing the highest price in the collection, is beautifully moulded with a spacious curving tray at the front, inkwells at either end and in the middle space a weighted blotter. The sum asked for this is $12, and the article is well worth it. The stamp box, solid and strong, equal also to the services of a paper weight, is to be had for $1.25, the paper cutter for 80 cents, and the bill file for 75 cents. The paper rack is capacious and of nice dimensions, its price $3.50.

The attractive candlesticks, severely colonial in outline, cost $4 the pair, and can be had singly for $2. The shades, which are both effective and substantial, have their open pattern lined with transparent paper painted in colors and the light coming through them is clear and subdued. For these the price is $2.50 each.

An ingenious and practical invention is a toilet mirror round in shape, six inches across, of fine French plate glass, beveled on the edge. Heavily nickeled brass is used as mounting, the mirror attached by a ball and socket joint to a hemisphere of metal, with openings on either side. Inside this is a rubber cup by which the mirror is fastened against any flat glass surface. A vacuum is caused by inserting the thumbs through the holes in the metal covering and making a dent in the rubber. It is best to moisten the edges of the rubber before affixing it, as this insures a perfectly air-tight seal. As for the advantages of this device—how often have we carried a hand mirror to the window to get a brighter light, and here is one that can be set upon the window pane itself. Or it can be fastened on the mirror when the light comes from behind, and so adjusted that the full reflection is thrown on the face, yet turned so that the eyes are not dazzled. For the traveler the mirror is a boon, doing away with the annoyance of impossible hotel mirrors so often fixed in dark corners. It is light to carry, there are no arms to adjust, nor screws to deface woodwork, and it takes but a minute to put it up. Though a perfect device for shaving, it is no less useful in feminine toilets. Price $3.50.

COMB CLEANER—INEXPENSIVE CORSET

Also in the department devoted to toilet articles is found an efficient little tool for cleansing one's comb. It has a wooden handle or base, at one side of which is a metal scraper to remove the hardened deposit. The top is covered with short, stiff little bristles, which brush out all the loose particles. No one should be without one of these devices, which so simplify keeping one's coiffure accessories in perfect condition. It sells for 18 cents.

There are quantities of low priced corsets on the market, some very good indeed and others of course not so satisfactory, but it is seldom that one is found made by the same grade of workmen and cut with as great care as the expensive models. Such a corset, however, is offered by a house whose entire output is the result of years of scientific application of the laws of anatomy together with beauty of line and the knowledge that only experience can give. A set of ready-to-wear corsets has been evolved from among which almost any variation of figure may be fitted. These excel in every way the garment usually procurable under that head, the boning being especially good and made exclusively for this firm. But the point that has made this corset so popular is the superiority of its hip boning. Every woman has suffered from ill-made corsets in which the bones hurt the hips and caused not only annoying discomfort but shortened the waist line considerably. The model of which I speak has its bones so arranged that none pass directly over the hip, the line there being perfect, with the greatest possible length and absolute smoothness. In the bust it is low, giving as a whole the most correct of fashionable figures, at the same time real beauty and comfort. Once worn this corset will not be discarded. In coutil and batiste it costs $3; in fancy material from $5 to $10. It is charmingly finished at the bust with lace and ribbon. There are single garters at the front, with two at the sides, one well toward the back, attached to an unboned extension below the hips. Much personal experience of this corset makes it one that is most thoroughly recommended. Other models are designed for special figures—for the fleshy woman with large hips and full bust and for the thin woman. One with extra low bust and roomy diaphragm is for the athletic woman. These are provided with coutil for $3.

No. 2. Part of a quaint and pretty tea set of inexpensive German china with design in dark blue

No. 1. Slender, graceful vases grouped together as a new effect in centrepieces

EXCELLENT BUST FORM

This is so much more than merely a bust form that it seems hardly correctly designated by that name. It contributes a graceful outline to the whole figure, giving a long line from the neck to the fullest part of the bust, and a straight line downward from that point. It is adjustable to any figure, either fat or thin, bringing the overdeveloped bust and the high abdomen into symmetry and lending roundness and the needed fullness to those who are too thin. Any corset may be worn under it, the form tying on by tapes at the waist line and again across the back and fastening under the arms by tabs provided with safety pins. These pieces brought well back will hold a large bust in place. The front end is pinned well down on the corsets, and when a little chemisette is pulled in at the top by its ribbons the form is secure. Inside the device there are flexible braces that may be adjusted to hold it any desired distance from the figure, allowing for deep breathing and a full circulation of air. One of the best points is that it may be relied upon not to cave in over the bust, no matter what happens. It does not come up over the shoulders, so may be worn with evening as well as day gowns and with the thinnest of evening frocks. Price $1. An adaptation of it to be worn with shirt waists is shorter on its lower side. This is particularly good for growing girls with undeveloped figures, as it takes away angularity and allows ample room for growth.

LONG EARRINGS

are more worn than ever and suit many faces better than do the button earrings. A lovely pair of genuine turquoise matrix, a pear-shaped stone hanging from a round one with a pearl between, cost only $22, mounted of course in solid gold. For those who prefer the button style these may be had in the matrix, arranged for either pierced or unpierced ears, at $10.

READY-TO-WEAR AUTUMN HATS

Very smart models are to be had for the first cool days which in their materials carry a suggestion of winter without too great warmth of texture. And very inexpensive are the hats. One in white moiré, a sailor shape, is bound on the edge with black velvet with a crown band of the same and a bow at the left. Price $4.75.

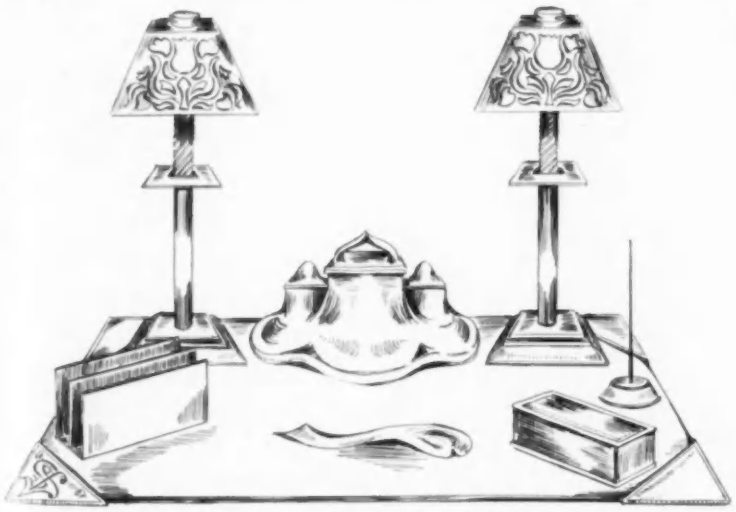
NEW FACE VEILINGS

Although the Russian mesh is still worn largely, there is a late importation that threatens to rival it in the favor of those who do not mind veilings of a somewhat startling design. The novelty is a double mesh thread, dotted here and there with quarter-inch inwoven squares open at the centre. Brown, black and taupe are to be had in this style at $1.25 the yard.

CHIFFON VEILS

Almost all the new ones show edges in satin stripes, either solid broad bands or groups of fine hair lines. One may have a variety of qualities from the thinnest to the heaviest, costing from $2.95 to $4.50. The length is three yards.

[*Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped addressed envelope for reply, and state page and date.*]



No. 3. Substantial desk set of heavy brass with colonial candlesticks and cut brass shades over tinted paper linings

WHAT SHE WEARS AT NEWPORT

THE BEACH AS A SOCIAL RENDEZVOUS—WHAT IS WORN AT BAILEY'S—LINEN COLLAR AND LACE SCARF SOLE ORNAMENTS OF VERY SMART PINK LINEN SUIT—BLACK SATIN ON WHITE LINEN COSTUMES—MATRONS' WEAR IN NEWPORT

NEARLY every summer sea resort considers itself greatly favored if it can lay claim to one fine bathing beach, while Newport not only has a first and a second beach, both beyond criticism in their natural advantages, but the two are lying on the same coast line of the shore, and within sight of each other. But Newport is unique in that it possesses a third beach out of sight and out of reach of the other two and of a different character altogether. This is known as "Bailey's Beach," a stock property, subscribed for by the Newport cottagers and for their exclusive use. Here those within the charmed circle, if they bathe at all, do so in sober clothing. The large majority of the exclusive set, however, use this beach as a fashionable rendezvous, where coquettishly dressed they lounge and talk.

SEEN AT BAILEY'S BEACH

Among those seen on these sands are women gowned in exquisite lingerie princesses and mousselines, others wearing beautiful lace coats and lace trimmed linen skirts to match, or heavier linen long coats, richly laden with raised hand-wrought designs, having framed portions of inset lace either of Italian or Irish. Many slender figures were wrapped in long satin coats of pale colors, showing long, white, vaporous skirts below, all in all giving a bewitching variety of costumes.

Gown of aeroplane green crêpe and silver embroidered panel. Cloak and muff of Russian green corded silk with silver tassels. Hat of silver cloth, dark green silk and silver flowers.

Some few there were dressed for a yacht luncheon party and afternoon sail who, by their extremely smart air, were equally noticeable. One very beautiful bride was wearing a linen suit in the lovely and delicate praline pink shade, which we quickly identify with the confectioner's smooth pink sugar coating given to almonds. This fine smooth linen costume had a plaited skirt all round, barely kept from touching the ground in length and attached to the deep jersey-like bodice fitting like a glove. The sleeves were shortened above the elbows in a loose and easy line. For sole trimming there was at the neck a turnover plissé collar of white linen lawn, edged with real valenciennes, and the same style of wide plissé turned up on the bottom of the short sleeves. A white match lace scarf was passed under the collar, seemingly; in reality it appeared only for a few inches on either side of the collar opening, where the V-pointed neck opening permitted, and was there tied in a knot, with ends hanging down and bordered with a black lace entre-deux. Both the long sleeves as well as the high guimpe were of sheer allover embroidered mull in the same pale pink tint. A pink crin hat, lined with black Chantilly, had enormous white wings with full breast additions encircling two-thirds of the hat's crown line, where it joined the brim. Most lovely was the soft delicacy of the pink shades and charming was their becomingness. The touch of black in the fine Chantilly lace that faced the hat brim was just the note of contrast needed.

BLACK SATIN COMBINED WITH WHITE LINEN

Some of the white linens, with long, close fitting coats, to which plaited skirts were also de rigueur, had either black satin revers and collar in one piece in a long turnover shape, or of the familiar khaki tones, some paler than others. Black and burnt straw hats were worn with them accordingly. Black feathers or roses are the trimmings most in favor for the black hats. Black lace bows or stunning wings usually are in the best trimming taste upon the golden tinted straws, where either wings match the shade of the straw, or there is a grouping of all-white or black wings to give that desired color contrasting effect that is so much in vogue just now.

MATRONS' PREFERENCES

While the young set are devoted to linens and cuirasse as well as coat costumes, their mothers show a preference for the princess models that show off a fine figure to greatest advantage, many of the smartest being of voile or shantung, with woven-in borders. Such costumes demand long skirts and plain ones usually. The border usually forms the short upper bodice with its V openings back and front, thereby showing a deep, high guimpe effectively, and often having long tight sleeves to match; otherwise the long sleeves are of the skirt material. A fitted belt to match the bordering gives the bodice its finish. It is narrowed and raised up in the back and lowered and broadened in front, into which is inset flatly the broad sash of bordering which is drawn flatly over the figure covering the hip line. Then it passes down into a pointed joining of the two ends, which are knotted, those ends slit and knotted together at close intervals for some distance, then let fall into two sash ends quite low down upon the skirt. This is a graceful, becoming style.

THE DISFIGURING LOW SASH

It cannot be said that the short skirt costumes that are worn, whether of linen or serge, and which have their sashes cross draped around the figure midway, are the least becoming, rather in every case most trying and ungraceful. The figure is cut in two by the sash, which is always destructive in practice, while the dominating effect is that of having a bandage laid over the knees, making seemingly every motion difficult.

THE DRAPED TUNIC

So far as grace of outline goes, it is chiefly found in the new draped style of tunic, the folds being many and gathered up on the left side below the hip line and held there by a large ornament, with or without short sash ends. Naturally only tall, commanding statuesque women can carry out this style in an attractive manner. Never perhaps has it been so imperative for women to choose their individual style out of the abundance of models designed and learn to be aware of what they can order, and what they must turn their faces against however it may take their fancy.

A clever gown maker or tailor may at once make a suggestion and furnish a modification which will put a client in touch with the ruling mode and turn it to her advantage, or if that is impossible he or she will frankly declare it. Beware of the man or woman to whom you go to secure your wardrobe who is too suave, too ready to let you have your own way, and who will flatter you by saying, "You can wear everything," or "you look well in all styles." They do not mean a word of this pretty talk, and such a rare avis as they describe does not exist.

HENRI II COATS

It is timely and pleasant to express admiration over the charming Henri II sleeveless coats worn, for they give to an ensemble a fascinating becomingness. They are full of an enviable cachet, as seen at Newport, whether of tulle or crêpes, in liberty satins, in laces, or of light satin cloths. They are procured for highly ornamental effects when covered with silver and gold or with silky embroideries of the utmost skill and delicacy, and they also represent fabulous sums when of laces—real laces—as well as present much prettiness when of dyed laces matching the gown materials. As an evening wrap they are together with the voluminous Oriental satin cape, so imposing in its drapery and its graceful circular sweep, bewitching accessories worn going to and coming from evening functions.

SLEEVELESS LOW NECK PRINCESS MODEL

For extreme chic and for full-dress occasions nothing is quite equal to the long-trained, sleeveless, low-necked princess, having an étole or separate scarf in the back falling from shoulders down to the end of the train—in fact, forming it and giving it that square end finish now in vogue. The gown material must be suitably choice, and when plain of surface this étole looks charming with a narrow soutache for edging both sides of the long scarf and its V dip of demi-decolletage. There is a gradual and graceful increase of width after the waist line has been passed, so that there remains an ample flow of the scarf as it becomes back drapery. In front the same material is draped into bias folds that hang out from the figure in a statuesque manner.

Evening gown of palest yellow chiffon, with tunic and panels of satin heavily embroidered in dull, heavy gold with bronze velvet appliqué in the leaves around the bodice and sleeves.

NOTES ABOUT FLOWERS

THIS is the most distinct advance made in the petunia to date. Heretofore there has been none with a distinct yellow shade, but this is a true yellow with finely fringed edges, the color deepening toward the throat. It is easily grown from seed. Started in May in good sandy soil, and transplanted when four inches high, they are at their full bloom in mid July and still flourishing in late August.

VARIEGATED LEAVED NASTURTIUMS

After years of selecting a variegated leaved strain of these pretty flowers has been "fixed" and will now come true from seed. It can be had in both the tall and Tom Thumb varieties and in many of the most popular shades and colors. The foliage is finely marked green, yellow and white, and they have become very popular for hanging baskets and porch and window boxes. They are gross feeders and should have rich soil and plenty of water during the blooming season.

BURBANK'S SHASTA DAISY "ALASKA"

This is the best of all the so-called "Shasta" daisies, many of which are merely selections from the larger of the common varieties. The blood of this one comes from the original cross by which Burbank originated the "Shasta" race, and he has selected it up until it is the best of them all. It likes a corner in which it will be protected from the north and west winds and should have rich, deep soil and a moist situation. It can be grown from seed, but better results are secured by starting with a root, which can be had of any seedsman or florist.

AN EARLY FLOWERING COSMOS

The objection to growing the cosmos in the north in the past has been that they did not bloom until so late in the fall that little pleasure was given by them. A new strain introduced this season was sown in the open ground in April and in full flower in July, and will continue to bloom until killed by the frost. The flowers are not as large as the later sorts, but are of good size. They come in white, pink and crimson. They require a moist, rich soil and are gross feeders.

THREE SMART AFTERNOON GOWNS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 277

SEVEN STRIKING AND BEAUTIFUL GOWNS FOR VARIOUS OCCASIONS

LEFT FIGURE.—SUIT OF WILLOW GREEN CACHEMIRE. THE TIGHT FITTING BOLERO BUTTONS TO THE SKIRT ON EACH SIDE OF THE FRONT. AN HA CHEMISETTE AND UNDERSLEEVES ARE OF CREAM COLORED MULL AND LACE. SECOND FIGURE.—ODD COAT OF THIN BLACK SATIN AND BLACK TAFF SATIN. THE COAT FASTENS WITH LARGE BUTTONS SET WITH GREEN STONES. THIRD FIGURE.—TROTTEUR OF BLUE SERGE. IT CONSISTS OF A RIG UP AND DOWN THE FRONT AND BACK. THE WHITE FELT HAT IS FACED WITH BLACK SATIN AND TRIMMED WITH BLUE AIGRETTES. FOURTH FIGU A WIDE BAND OF VENISE LACE HOLDS THE SKIRT VERY CLOSE TO THE KNEES. A BAND OF NET SPANGLED IN SILVER PASSES OVER THE RIGHT IN A PRETTY SHADE OF AMETHYST. THE CORSAGE, TIGHT SLEEVES AND PANEL DOWN THE RIGHT SIDE ARE ELABORATELY BRAIDED WITH SILVER SO LOWER EDGES. BLACK HAT FACED WITH TURQUOISE BLUE AND TRIMMED WITH BLACK TULLE AND AIGRETTES. SIXTH FIGURE.—VERY EFFECTIVE A WREATH OF SMALL PINK ROSES CROSSES THE LEFT SHOULDER AND OUTLINES THE TOP OF THE WIDE CRUSH BODICE OF PINK SATIN. THIS IS WITH BAND OF BLACK CHANTILLY AND A HUGE BOW OF PINK SATIN. SEVENTH FIGURE.—FROCK OF WHITE TUSSORE. THE PRINCESS IS BRAIDED A SHORT TUNIC WITH HEMMED EDGES, WHICH IS PERFECTLY SHAPED OVER THE SHOULDERS IN THE FRONT AND THE BACK.

OR VARIOUS OCCASIONS, TO BE WORN NEXT AUTUMN

ONT, AND HAS HIGH REVERS OF BLACK SATIN WHICH GIVE THE SHOULDERS AN ODD SQUARE LOOK. BLACK SATIN IS DRAPED ACROSS THE BUST. THE BLACK CHIFFON, BRAIDED THE SKIRT OF THE COAT CONSISTS OF A DEEP SHAPED FLOUNCE, SLIGHTLY SHIRRED AND BOUND WITH CORD OF BLACK TS OF A TIGHT FITTING BOLERO, A DRAPED OVERSKIRT AND A PLAITED UNDERSKIRT. THE OVERSKIRT IS TRIMMED WITH STRAIGHT ROWS OF SOUTACHE OURTH FIGURE.—EVENING GOWN OF WHEAT COLORED CHIFFON SHIRRED OVER A VERY CLOSE FITTING PRINCESS LINING OF CREAM COLORED SATIN. THE RIGHT SHOULDER, FORMING A SHORT SLEEVE. THE LEFT SLEEVE IS OF SHIRRED CHIFFON. FIFTH FIGURE.—RECEPTION GOWN OF SILK VOILE ITH SILK SOUTACHE IN THE SAME SHADE AS THE VOILE. THE SKIRT AND OVERSKIRT ARE SLIGHTLY CIRCULAR WITH VERY WIDE HEMS ON THE EFFECTIVE EVENING GOWN OF BLACK CHIFFON OVER LINING OF ROSE COLORED SATIN. THE NECK AND SLEEVES ARE BOUND WITH BLACK VELVET. OF, THIS IS LOST UNDER THE FOLDS OF BLACK CHIFFON ON THE RIGHT SIDE. THE SKIRT LOOKS VERY SLIM, BEING DRAWN CLOSE TO THE KNEES ED BRAIDED AND HAS PANEL OF BRAIDING DOWN OVER EACH HIP, WITH PLAITED FULLNESS IN FRONT AND BACK. A MOYENAGE EFFECT IS GIVEN BY

WHAT THEY READ

CHARLES-AUGUSTIN SAINTE-BEUVE. By George McLean Harper, Professor of English Literature in Princeton University. Author of Masters of French Literature, French Men of Letters. Edited by Alexander Jessup, Litt.D. Philadelphia: J. B. Lippincott Company. $1.50.

AFTER one has read Professor Harper's study of Sainte-Beuve one instinctively turns to the frontispiece portrait of the Frenchman, seeking in the face and pose there displayed some hint of the characteristics with which the biographer deals so wisely and moderately. Portrait answers to text in rather impressive accord. Keen intellect, determined self-seeking are written upon the face, and along with these are carried strong hints of the fleshly lusts of which the biographer more than once makes mention, while the almost defiant pose seems to indicate the self-assertion of the socially ambitious bourgeois, which for a time Sainte-Beuve certainly was. Professor Harper recognizes the grave defects of his subject, but shows for him a broad charity which some of his biographers have not exhibited. He finds him singularly open-minded from the beginning to the end of his career, and believes that the few closing years of his life were the happiest because he then boldly and unequivocally stood for what he believed politically, and as one of that curious Senate of the Second Empire championed the cause of liberalism. Sainte-Beuve's life of Prudhon the Socialist, Professor Harper thinks one of the most creditable performances of his career, and the biographer, who may be suspected of a rather strong leaning toward the socialistic philosophy, goes out of his way to pay a tribute to the personal purity and intellectual honesty of Prudhon.

Much space is given by Professor Harper to the discussion of Sainte-Beuve's monumental work on Port-Royal, a much controverted performance of which the biographer takes a generally favorable view. It is difficult not to think him too charitable in his discussion of the poetry in which Sainte-Beuve made his thinly veiled and blackguardly boast of conquest over Madame Hugo. That was an amazingly happy simile vented by a French contemporary of Sainte-Beuve, who said that the great critic had left upon the life of Madame Hugo the sort of slimy but glittering track that marks the passage of a snail over a rose.

Sainte-Beuve's social experience in the exclusive aristocratic circles of Paris brought out the essential snobbishness of the man. He far surpassed in knowledge and brilliancy most of those with whom he then consorted, yet he meanly enjoyed, and boasted his social distinction, and afterward used for "copy" secrets that he had learned at the dinner tables of the great. He turned upon some of his old literary associates and he had the baseness after long years of separation from Hugo to visit him in order to obtain his aid in getting into the Academy. His treatment of his pure-minded Catholic friends, the Oliviers, if not base, was coldly selfish.

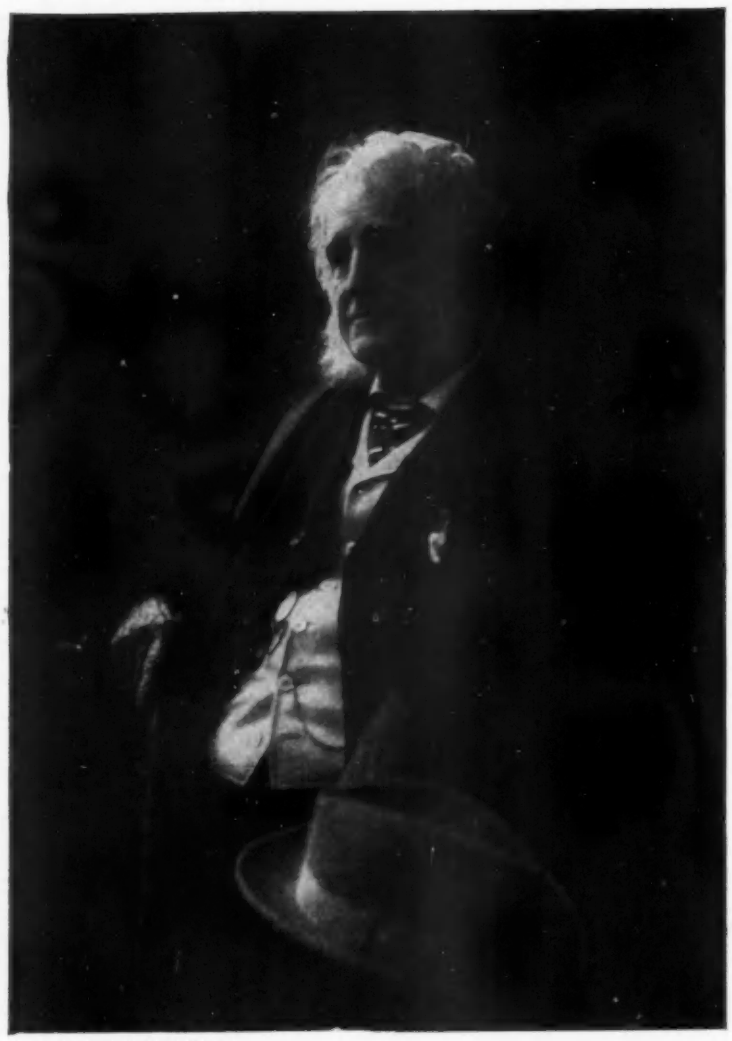
In a paragraph which sums much of the biographer's opinion of his subject, he declares that Sainte-Beuve was throughout life free save for his bondage to fleshly lusts. He adds this high praise, that even after taking this odious fetter into account, Sainte-Beuve must be regarded as "the most detached and the most intelligent spirit since Goethe died." He sees in him as near as in any human being "the reflection of the course of nineteenth century thought upon a pure intelligence, not only in the field of literary art, and perhaps not especially in this field, but in that of religion and politics." A high tribute, and yet whoever reads this brilliant biography without having hitherto known the life and character of Sainte-Beuve will inevitably approach his writings with a sense of distrust.

THE WHITE SISTER. By F. Marion Crawford, Author of The Diva's Ruby, Saracinesca, etc. The Macmillan Company. $1.50.

In the midst of the deep regret felt over the untimely death of a prince among story-tellers, there is a measure of consolation in the pleasant thought that Mr. Crawford's last novel should also be one of the very best from that author's prolific pen. If the name of Marion Crawford is destined to be remembered by succeeding generations, it will be because he wrote "Mr. Isaac," "The Tale of a Lonely Parish," "A Roman Singer," "Saracinesca" trilogy and "The White Sister."

This most cosmopolitan of novelists always wrote with a rarely sympathetic understanding of Italy, and especially of Rome, where Mr. Crawford had resided at different periods, and with whose complex society and politics he was probably more familiar than any other non-Italian of his time.

The scene of "The White Sister" is laid exclusively in Rome, and its engrossing theme is the struggle for mastery between deep religious devotion and an absorbing love passion. The contending parties in this duel are the affianced Angela Chiaramonte and Giovanni Severi, a young officer in the Italian army. On the death of the Prince Chiaramonte, the heroine finds herself practically illegitimatized and disinherited because of the fact that her ultra-clerical father had obstinately refused to go through a civil as well as a religious ceremony at the time of his marriage. The lover, a splendid type of the modern noble Roman, remains loyal and pleads for an immediate union. At this juncture Severi is appointed to head a dangerous expedition to Abyssinia, and Angela, realizing the remarkable opportunity afforded for the attainment of military distinction, insists upon her fiancé's obedience to orders, while faithfully promising to wed him on his return. Severi departs and Angela obtains admission as a novice to an order of nuns known as the White Sisters. After several years comes the dreadful news that the expedition has been massacred to a man by the natives. Angela, well-nigh prostrated with grief, decides to take the final vows and becomes a nursing sister. A few more years pass and Severi, having actually survived a terrible experience, suddenly turns up and passionately demands that Angela shall fulfill her promise even if she has to break her vows to the Church. Then begins the tremendous struggle between love and the sense of religious duty, which enlists the reader's most intense interest.



Courtesy of Moffat, Yard & Co.

DONALD G. MITCHELL ("IK MARVEL")

In his recent volume, "Old Friends," the author, William Winter, who after service on the New York Tribune as dramatic critic for a period of fifty years, has just retired, pays "Ik Marvel" a rare and touching tribute.

In view of the fact that a new romance by Mr. Crawford has been announced for publication this autumn, we may add the information that "Stradella" was actually finished over a year ago. Consequently "The White Sister," which was only completed last Christmas, remains Marion Crawford's final work of fiction.

THERE SHE BLOWS: A WHALING YARN. By James Cooper Wheeler, Author of Captain Pete of Puget Sound, etc. New York: E. P. Dutton & Co. $1.20 net.

And a whaling good yarn, too! Mr. Wheeler has been a whaler before the mast, and he writes of his old business with realism and gusto. His story as a whole, he tells us, is not a narrative of true events happening in sequence, but most of the incidents here recorded did actually happen more or less as they are told, and all might have happened. The author throws himself open to the suspicion of insincerity only once, and that is when he tells us that his book is without literary style. He really must have known that the whole thing is written with a natural vigor and simplicity that should mark the style of such a narrative. How wholesome and stirring it all is! The swashbuckling romance of to-day is nowhere beside such tales of adventure, and "There She Blows" has in abundance what our current novels of action for the most part sadly lack: the blessed relief of humor. The man or boy woman or girl who does not find enjoyment in this excellent and informing story is not to be envied.

WILD PASTURES. By Winthrop Packard. Illustrated by Charles Copeland. Boston: Small, Maynard & Company. $1.00.

Mr. Packard, whose nature studies often appear in the Boston Transcript, has knowledge born of observation, plenty of fancy and some of the higher gift which we call imagination. When he lets his fancy run away with him his agreeable little essays degenerate not into puerility, but almost into triviality. That is the besetting sin of the modern nature writers, the overworking of the fancy, and even Thoreau did not escape it, as witness much in his "Cape Cod," and not a little even in the masterpiece, "Walden." Mr. Packard catches the somewhat severe spirit of the New England landscape. He feels the cool and quiet charm of those almost barren hill pastures with their outstanding rock against the pale blue of the Puritan sky. He knows the intimate fascination of old farm lanes down which the cattle have strayed since the days of the first George, or perhaps since those of the last Charles. He has caught sunfish as a boy, perhaps as a man, and he must remember that form of self-hypnotism to be had by gazing long at the cork on a slowly moving stream. Boys a few degrees south of Massachusetts call it "getting set." He knows butterflies, and can tell you how birds and beasts conduct themselves, and how the air smells before a rain. A very pleasant, wholesome, entertaining and comforting little book, Mr. Packard. As to Mr. Copeland's illustrations, though they bear the mark of the amateur, they are better than many of the professional kind, because they reflect the text and the whole tradition of outdoor living.

THE NEWEST BOOKS

"PRINCIPLES of Successful Church Advertising" (Fleming H. Revell Company, $1.25) is the impressive title of a book by Charles Stelzle, secretary of the Department of Church and Labor, Board of Home Missions, Presbyterian Church, U.S.A. Mr. Stelzle's principle seems to be that although salvation is notoriously free, the offer of it needs to be advertised as much as soap or calico. He would have the thing done with good taste, however, and especially would avoid importunity, which was once esteemed a virtue in a widow whose case is somewhat famous. Nevertheless, he quotes an ordinary secular opinion to the effect that should the Presbyterian Church place its publicity department in the hands of one of the better advertising agencies, its methods would not differ essentially from those of Mr. Stelzle. Some of the author's suggestions are a trifle surprising to old-fashioned folk, but he has some good suggestions, and none better than this: that in view of the fact that the churches occupy extremely valuable ground tax-free, they should open their doors to the public a good deal often than one day a week. Mr. Stelzle omits to mention what is probably the most effective method that the Presbyterian or any other church could possibly take to advertise itself, which is to see that the voice of its pulpit and the attitude of its members shall teach a broad human charity and fellowship.

"Mission Furniture and How to Make It" (Popular Mechanics Co., Chicago, 25 cents) is a volume of less than one hundred pages intended to do what its title implies. The text is brief, clear and sufficiently detailed, and the illustrations, mostly drawn to scale, should be of the utmost value to the practical amateur. There seems no good reason why a person reasonably skilled in the use of tools should not make most of the articles described and illustrated in this book, and there are few that would not be both useful and ornamental. Heaven forbid, however, that anyone should make the clumsy absurdity called a "mission candlestick."

ARRANGING WINDOW-BOXES

IN ORDER to grow plants during the winter months it is not necessary to have a conservatory, or even a bay window. If your room is sunny, if it has sun for a part of the day only, or even if the windows have a northern exposure, the use of window boxes will provide you with enough greenery to comfort your beauty-loving soul.

The boxes can be placed in a line with the sill; or, if that is too wide, they can be made to sit directly upon the sill, or upon a board which has been fitted to the window space. They may be kept in place by metal brackets or by wooden braces. During the summer months a little plaster and new paper will cover the hole made by nails or screws and the slight scar remaining is well repaid by the beauty and fragrance of your plants.

The width of the boxes must be suited to the width of the sill, but it is better to allow for them to be a foot wide and at least ten inches deep, as the plants will do better if allowed to have that much root room. While the boxes can be made to order by any carpenter, yet a large salt box will answer the purpose very well if you do not wish to incur any expense. A few bits of tin or zinc will make them water-tight.

A WINDOW IN MAGNOLIA, MASS.

Rustic boxes are always more ornamental, as the bark gives a pleasing artistic effect and suggests woodland rambles. Sometimes it is better simply to paint or stain them in a way to harmonize with the color scheme of the room. Sometimes the box is set into a shallow, zinc-lined tray to protect the floor from possible drops of water. In this case it is better to stain the zinc some harmonious color, as its own is not decorative.

When the ground is covered with snow our spirits go down with the falling of the mercury, and we long for a window garden; but our serious mistake is that we start this garden too late. While the sunshine is so bright, and the grass so green, it is hard to realize that the time has come to prepare for winter.

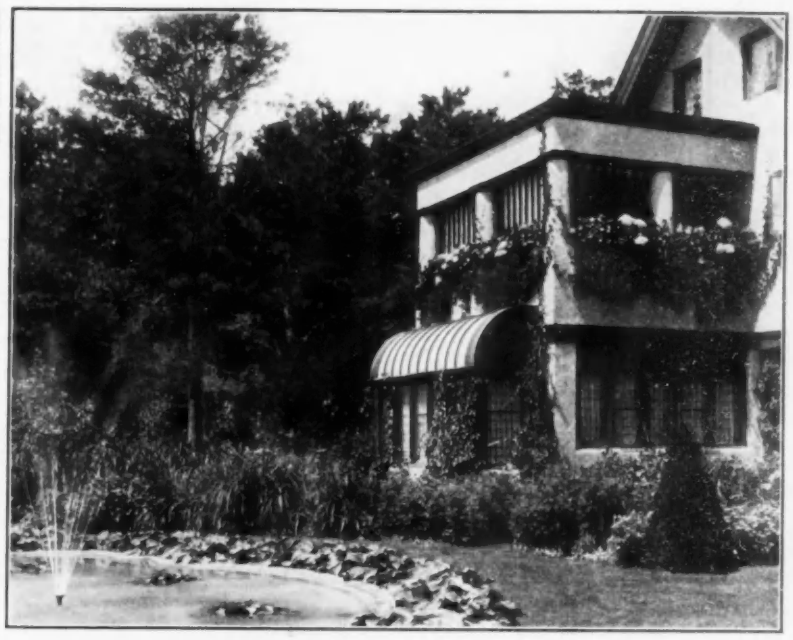
During the month of August we start upon our winter's work, and quite early in the month at that. We take the boxes, some of which were used the year before, for if this is not our first season experience has taught us what should be done and what should not be done, in order to insure success. We take our boxes from the cellar then, or we construct new ones, or they come to us fresh from the carpenter's hand. The work of making can be kept for odd times, when we are resting upon the veranda, waiting for the sun to set, that we may do our gardening in the cool of the day.

Care must be exercised in filling the boxes. My way of keeping a compost heap in a corner of my garden is to add to it from time to time bags of rich leaf mould or well-decayed stump dirt, which I pick up as I drive through the country. If you live in the city, you can easily hire a boy for a few cents to bring you boxes of street scrapings. These can be added to your compost heap just as they are, but must not be used clear until they have become well rotted, as the heating of the manure will burn the roots of your plants.

I use a deep layer of charcoal in the bottom of the box for the sake of drainage, and also to keep the earth sweet. Next I place a layer from my compost heap, and then a layer of garden soil. Sometimes I vary this plan by mixing soil and compost well together, putting the mixture into an old iron pan and baking it in the oven. This is a sure death for worms and insect pests.

Sift this earth, put it into the box, and let it stand there for a few days before setting any plants into it. A few stones, mixed with the charcoal in the bottom, or placed in a layer just below it, will materially assist in the drainage.

Now as to your choice of plants—it must be determined entirely by positions of the windows where they are to be placed. It will not do to use the same plants for a sunny southern window that you would use for one facing the west, or they will wither and die after a few days of bright sunshine.



WINDOW BOXES IN A HOUSE AT MANCHESTER, MASS.

Moreover, it is well to plan for a little variety by inserting a few bulbs among your vines or flowering plants. Do not plant them all at once, but a few at a time, and you can have one or two in flower at any time after Christmas. Plant a border of vines on the side next the room, as their graceful drapery is so very decorative in its effect.

Behind the vines place your tallest plants or those which need least sun. Let the plants diminish in hight as they near the window, and also at the ends of the box, so as to give an almost pyramidal effect. I have sometimes placed nasturtiums in the row nearest the window, and trained the vines upon strings, to reach the top of the window. From twelve plants thus grown I have picked twenty-four blossoms in one day. Sweet peas may be grown in similar fashion, but will need a support of sticks to make them stand upright.

As spring dawns a pretty fuchsia can be placed in the sunny window. By leaving your plants in pots, merely submerging them in the soil, exchanges and removals can be made at any time. Of course the vines, which will be wanted all the season, might better be set directly into the earth, as such location tends to increase the beauty and luxuriance of the foliage.

In a sunny window you can keep a box planted entirely to scarlet geraniums, or you can vary this by planting sweet alyssum or mignonette for a border, which add to the beauty while they dispense a sweet fragrance that is delightful in any room.

If you can afford to buy your plants of the florist they will start to growing more quickly, being already established in pots; but simple cuttings often yield excellent results. Geraniums are always reliable in bright sunshine; so is the heliotrope, if allowed plenty of water and rich plant food in addition to sunlight. It is a mistake to crowd your boxes.

The plants which will grow in north windows, with little or no sunshine, are prettiest of all. The same vines may be used —manetta, tradescantia and colosseum ivy. The boxes may be filled with such lovely decorative plants as begonia metallica, rex begonias, primroses, bulrushes, Boston ferns in all varieties and asparagus sphrengeri. In fact, some kinds of geranium will grow and blossom all winter long with not a ray of sunshine.

WINDOW BOXES IN A GATE LODGE HOUSE

VOGUE POINTS

TRAVELING costumes of smoke-gray, reseda and Gobelin blue heavy linen will be smart until late autumn, especially those made with a princess effect combined with a kilt; the very few seams in the princess strapped and stitched. The correct collars and cuffs to wear with these are of hand embroidered white or ecru French linen.

Charming lace panels for evening gowns, worn in Paris, show the flowers and leaves of parts of the design embroidered in colored bugle beads of very pale tints. Some have several hues combined, but the one tone scheme is usually carried out, such as having yellow flowers when the satin slip beneath is yellow, and so on.

A smart effect for a lace yoke is a tinsel gauze lining, the gleam of the silver or gold beneath is very attractive, especially as this tinsel gauze does not give a thick appearance, but is scarcely heavier than chiffon. It is used for the yokes of theatre gowns or for others worn for afternoon bridge or at homes during the winter season.

Automobile hats are now very small, the little "snare-drum" shape the one preferred, as it shades the eyes and offers but little resistance to a stiff wind. The only trimming is an aigrette slanted back at side and held by a cabachon of metal or jet. A few of the poke bonnets, turned up at front, are used, but as yet are ultra; they will not prove becoming to many.

A very beautiful lingerie frock can be evolved with sheer batiste or very fine flaxon and valenciennes, suitable for any function where a sheer lace trimmed frock is correct. It will require eight yards of fine batiste 45 inches wide, seven dozen yards of valenciennes insertion one-half to three-fourths of an inch wide, two dozen yards of one and one-half inch wide edging to match and one and one-half dozen yards of inch wide edging. The gown is princess from a high waist line half-way to knee; in this part are sixteen lengthwise insertions of the lace, a crosswise insertion finishing top and bottom, to which the skirt and upper part of waist are attached. The skirt is slightly circular at hem, and is straight on upper edge, and two circular ruffles, each six inches deep and but very little flared, are placed on it with two rows of insertion, one inch apart above each. The lower ruffle covers hem of dress, and the top one is three inches below the top of skirt. Between these ruffles are fourteen large Greek key designs that meet at the bias seam at middle back and end in the crosswise insertions mentioned, of which there are seven in the skirt. Each flounce is edged with the wider lace and trimmed an inch above with a frill of the narrower. At front from neck to skirt top is a panel of four joined insertions with frill of the wide lace at either edge, the fastening under the left frill with hand worked loops and very small lace buttons. The upper part of frock has nine crosswise insertions, three below smaller Greek key designs, and six above, another inserting on shoulder seam. There are four key designs at back, one under each arm and two on each front, and the fronts have a wee bit of fullness at neck and at top of the princess part. The sleeves end at elbow bend, have six crosswise insertions at graduated distances (in the waist they are three-fourths of an inch apart) and finish with circular lace trimmed ruffles. The collar is high and has three insertions and a frill at edge. The designs in two sizes can be had stamped on heavy paper at 50 cents each, and the lace may be laid on and run closely with very fine cotton (100); if time is precious the material may be cut away, leaving enough margin for "whipping" later on, that, when done, will assure a dress that will last for years.

SEASONABLE INDOOR GOWNS

SEE "FASHION DESCRIPTIONS," PAGE 277

Millinery Supplement

A LOVELY MINGLING OF FUR AND VELVET

BY MARIE CROZET

THE BEAUTIFUL ENSEMBLE OF THIS MODEL IS CREATED BY THE CLEVER TREATMENT OF THE CROWN AND BRIM, EQUAL IMPORTANCE BEING GIVEN TO BOTH. THE GRACEFUL SCARF IS A RICH COMBINATION OF COSSACK GREEN VELVET, HANDSOME SKUNK FUR AND HEAVY SILK FRINGE.

For further description, see page 273

A TWENTIETH CENTURY ADAPTATION OF A SIXTEENTH CENTURY COURT HAT, DESIGNED BY LOUISE

For further description, see page 273

A MODERN CONCEPTION OF THE NAPOLEON HAT AS DESIGNED BY LOUISE & CO.

For further description, see page 273

SMART SMALL HAT OF OTTOMAN SILK APPLIED WITH HANDSOME BLACK PASSEMENTERIE

For further description, see page 273

CHIC LITTLE BLACK TURBAN HAT WITH A SIMPLE AMBER AND SILVER PIN FOR ORNAMENT

For further description, see page 273

EXQUISITE LONG HAIRED BEAVER COMBINED WITH VELVET AND PLUMAGE. ONE OF LEWIS'S NEWEST MODELS

For further description, see page 274

PICTURE TURBAN OF VELVET AND TULLE ADAPTED FROM VIGÉE LEBRUN'S PORTRAIT OF MARIE ANTOINETTE

For further description, see page 274

AUTUMN MODELS FROM THE PARIS MILLINERS

Old Portraits Furnish Inspiration for Many of The Great Designers—All Periods And All Nations Lend Suggestions To The Clever Milliners of Today

IN EXQUISITE taste but conspicuous by its great originality of design is the Marie Crozet model pictured on the supplement cover and imported by Florette. The brim, which droops a mere trifle at the back and front, has its outer edge ever so slightly raised at the right side, whereas at the left it flares up abruptly, forming a bold revers of stunning outline, and displaying the stretched facing of deep Cossack green velvet, a wide border of which extends over the outer edge of the top brim as well. The remainder of the top brim is covered with a shirred section of soft, changeable silk, shimmering in tones of Cossack and gun metal gray. The same material is applied to the tall, bowl-shaped crown in the shape of a large, sprawling bow. This is supplemented with large, soft loops of the velvet and airily posed over the top of the crown, drooping over it at will, and producing an irregular but charmingly chic profile line. The stunning ensemble is completed by a wide boa of rich skunk fur, its deep brown-black tone blending splendidly with the warm emerald green of the velvet and the rich, changeable tints of the silk. The little shoulder wrap is made of similar material.

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A stunning combination is effected in the model at the upper left (from Louise & Co.) by blending deep black with soft, clear tones of "rose Japonais" (the delicate, silvery pink seen in Japanese silks and embroideries). The shape shows the former color in the richness and depth that can only be produced in velvet. It has the rigid little brim of the original sixteenth century court hat, rolling up in a stiff little revers at the slightly wider left side and front and drifting down at a deliberate slant at the right side and back. The crown is cylindrical, very large in circumference, and flat at the top, and its contours are perfectly in keeping with those of the brim. The garniture is effected by means of five long ostrich plumes, exquisitely shaded in the pale rose tints. They are so arranged over the crown as to cover it completely, and they also fill in the vacancy created by the upward movement of the brim, and their softness and beauty are thrown into relief by the material employed for covering the foundation. A large, soft looped bow, also of black velvet, nestles against the right side of the crown, and is a chic trimming accessory, and at the same time serves to conceal the stems of the plumes.

The chic, quaint contours of the original "Napoléon" hat shown at the upper right were copied in the handsome model from Louise & Co., which was the subject of this illustration. The shape, a pressed one of deep black beaver, is moderately large, and has as the dominant feature a brim which rolls up in the centre front, forming a broad revers, and from this point slopes down gracefully at the sides, only to be turned up again at the back, where the revers is a trifle less boldly curved and a great deal narrower. The under side of the brim, which is brought into prominence by this treatment, is smoothly covered by a section of soft, rich velvet, also in deep black. The crown is bomb-shaped and plays but a minor rôle, being almost completely concealed by the brim revers, and serving chiefly as a background to offset the beauty of the garniture. This consists of three superbly shaded, surprisingly long and full ostrich plumes in light silver gray tones, deepening into a clear, greenish sulphur and a deep burnt leather tone, and is so tacked to the back of the crown that the lovely flue of the plumage droops in all directions over the front and sides, mingling its softness with that of the beaver, and producing a stunning contrast in association with the glistening black of the velvet facing.

THE "LADY HAMILTON" PICTURE HAT DESIGNED BY LEWIS, FROM ONE OF ROMNEY'S PAINTINGS

For further description, see page 274

Similar to the hat worn by the grandees of the court of Philip II of Spain are the outlines of the smart model from Johnson, Holland & Stigwolt, shown in the lower left photograph. This is a small shape with prominent bowl-shaped crown, softly flattened out on top, and a narrow brim, which follows the movement of the crown at the right side, back and centre front, where it comes down in a graceful slope, and is turned up in a rigid, daringly curved revers at the left side, where its width is considerably increased.

The entire surface of crown and brim, as well as the under side of the latter, is smoothly covered with the material—heavy, corded ottoman silk in a deep, lustrous black, and the garniture, too, is smoothly applied, so as not to conceal the unique contour of this model. This is a broad galloon of heavy black novelty silk braid, which encircles the crown snugly, and extends over the brim and decorates the reversed side of the latter. A simply tied black bow made of the ottoman is caught to the top of the brim revers, connecting it with the crown.

Splendidly suited for immediate wear is the chic little tailor hat from Johnson, Holland and Stigwolt depicted in the lower right illustration. Its original contours show a tall, cylindrical crown, straight from headsize to top, and very large in circumference, and a narrow brim, straight at the right side, front and back, and rolled up at the left side, so as to form a narrow, rigid little revers. Only this revers section, which on both its outer and inner side is masked with soft black velvet, is exposed; the remainder of the brim, as well as the greater portion of the lustrous black fancy braid, with which the crown is covered, disappears under a wide, heavy drapery of soft silk, showing matt black stripes on a lustrous, jetty background. This drapery

is so arranged that it makes a turban out of the hat. It reaches from the outer edge of the brim well into the centre of the side crown at the right side and back, and on the left side and front flares up high beyond the top of the crown—in harmony with the upward motion of the brim at this point. A large, ornamental pin of amber and antique silver is thrust through the drapery, holding its folds in place.

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Smart in shape and chic of conception is this Lewis model (from Henesey) illustrated on the upper left figure. It belongs to the very strongly featured variety of medium-sized hats, and is distinguished by great beauty of coloring, showing a lovely new shade of greenish blue—Persan—in a series of medium and deep tones. The shape, of soft, long-haired beaver, shows the deepest tone of this shade—a deep, translucent blue, on the order of peacock, but having soft, grayish lights beneath the surface to add softness and depth. The crown is bomb-shaped and slightly over medium hight and width, while the brim is conspicuously narrow at the back, right side and front, where it is slightly depressed, whereas, at the left side, it abruptly increases in breadth and is rolled up in a wide revers, which curves softly over the top of the crown and thus adds to its prominence. Wide velvet ribbon in a lighter tone of Persan is laid across the reversed side of the brim, holding it in place apparently, and following its movement extends over the back of the crown as well, terminating at the right side under a little plaited bow of the same material. At this point the trimming proper is disposed—a long, exceptionally full-flued willow plume shading from the deepest into a clear, light tone of Persan. It stands up erectly, towering over the top of the crown, and its superb flue droops down softly in a tumbled, graceful mass.

Supple, pliable velvet and large-meshed but exceedingly soft silk tulle were combined in the development of the chic chapeau from Louise & Co., which is reproduced on the upper right figure. It is a turban of rather large circumference and quite imposing hight, and bears close resemblance to the one worn by Marie Antoinette in her famous portrait by Vigée Lebrun. The foundation, which is all crown and remarkably soft of contour, is swathed with a drapery of velvet — deep, warm lapis lazuli blue in this instance—puffily arranged, and laid in deep folds. Two heavy, thick torsades of net in a soft, sombre tone of mammouth (the new grayish taupe) encircle the turban, outlining its upper as well as lower edge. They add to its volume, and, softly veiling the deep blue tone of the velvet, create a new color blend of great loveliness and originality. At the left side, near the back, where the torsades are united by a large, loosely twisted knot, the trimming is disposed — a full touffe of heron aigrettes in the tone of the tulle, with a few soft blue strands interspersed, which rise up high above the top of the turban.

The new picture hat introduced under the name of "Lady Hamilton" (in honor of the famous painting by Romney) is one of the favorite designs of Lewis and one of the handsomest models of the season. The one shown at the foot of page 273 (a recent importation of Florette) is particularly worthy of note, not only on account of its contours, which are truly artistic and most perfectly proportioned, but chiefly on account of its trimming, which is quite the latest novelty, and certainly the most original thing one can conceive. This is a crownpiece of immense fullness and breadth formed entirely from carelessly massed silky crosse aigrettes in snowy white, and so arranged over the hat that it covers practically the entire surface of the crown as well as brim. Both show most generous proportions, the former being tymbal-shaped, very large in circumference, and quite tall, and the latter very broad at the sides, where it is tilted up a trifle and ever so slightly depressed in the middle front and back. The facing of deep black, soft velvet, which is smoothly applied to the under side of the brim, and becomes visible owing to the rising tendency of its side portions affords a most becoming frame for the features, and is in marked contrast with the snowy white of the plumage trimming, and the matt, silvery tone of the moiré covering the top brim as well as the crown. A wide band of the velvet outlines the top of the brim, accentuating this contrast, and a soft little knot of the same is tucked among the aigrettes at the left side.

VOGUE'S *Autumn Exhibition of Millinery*

A LARGE variety of the choicest designs of the leading milliners of Paris is now on exhibition at 373 Fifth Ave., New York. These models are not for sale, and are shown only in the interest of the millinery department of Vogue. The readers of Vogue are cordially invited to view these model hats.

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This Lewis model, of which two views are shown, contains all the best features in autumn millinery: exquisite beauty of outline, carefully calculated, perfectly proportioned dimensions, and a garniture elaborate in itself but simple in effect, and thus splendidly in keeping with the character of the hat, of which the keynote is distinguished simplicity. The crown is large and shows the new medium high caldron shape, and it is succeeded by a brim which is colossally broad at the right side, where it is turned up in a beautifully curved revers à la Graesbeeck (one of the best known painters of the seventeenth century Dutch school), while it slopes down from this point, forming a diminutive roll in the centre front, and slightly depressed at the left side and back. The under side of the brim is masked with a smoothly applied section of rich black velvet, its deep, jetty black effectively in contrast with the matt gloss of the black moiré silk covering the surface of the hat. The garniture, too, is in black. It consists of an enormously large and full rosette of long-flued, very slightly curled ostrich, which is so arranged over the left side of the hat that it droops from the top of the crown down to the brim edge, and is completed by a superb lyre effect of paradise, which, rising from the centre of the rosette, curves softly over the crown, increasing its hight by a number of inches. The model is imported by Henesey.

VOGUE POINTS FOR MILLINERS

CHENILLE is very prominent and shown in exquisite colors of velvety softness. Often it is interwoven with silk braid, forming crown plateaux and trimming bands, and in this instance offers splendid possibilities for novel color blends.

A remarkable feature of the autumn models is that the pronounced and distinctive outlines which prevailed in a great many of the midsummer hats had to yield the palm to unusually soft, undecided ones. This is due to the fact that there are very few blocked shapes employed for the truly exclusive chapeaux, those that are softly draped with rich, supple material being in the lead.

Calla lilies of velvet are shown and represent the latest fashion in the new floral offerings. They are equally lovely when in fancy tones—black, dull blue, purple or rose—as in their natural pale, creamy white, and in every case their chalice is filled with the subtly curved, deep yellow rod of stamina, which is the characteristic part of this flower. Tulips are very good, and so are large petaled, clustered anemonés of lustrous heavy satin or soft velvet, especially so when accompanied by velvet foliage in natural hues.

ONE OF THE SEASON'S MOST ORIGINAL AND DISTINGUISHED MODELS, DESIGNED BY LEWIS

For further description, see text on this page

THE FRONT VIEW OF THE LEWIS MODEL SHOWING THE SWEEPING CURVE OF THE REVERS

For further description, see text on this page

The Riding Girls' Chorus in "The Gay Hussars"

AS ONE beholds the spectacle of a mentally and physically vigorous young man opposing the cut-throat plans of a coterie of Wall Street "money kings"; as one moves along with a clear-brained champion of such a cause, observing, with gleeful sensations, the checks placed in the path of these financial highbinders, and, finally, arrives with him at the culminating point where he triumphs in his battle for honest officers and dependent stockholders of an attacked corporation, one is impelled (if one is the average red-blooded citizen) to shout "bravo." The fact that the situations and incidents arising from any such foregoing state of affairs happen to take place on the stage of a theatre does not alter the temptation to chortle exultantly. On the contrary, rather does it suggest that the chortling should be more pronounced and prolonged, especially when it is possible to witness the downfall of an unprincipled man who for years has made his opponents of "The Street" and the public dance and cavort to the crackings of his whip-lash.

"The Ringmaster," a new play by a new writer, Olive Porter, produced at the Maxine Elliott Theatre a few nights ago, presents just such an array of circumstances, and the players who undertook to unravel the story and enact the scenes performed their tasks with such naturalness that at times it was difficult to realize that it was all happening in the world of mimicry. There was nothing so startingly original in the theme as to cause one to feel that a great dramatic achievement had occurred; nor was the technical construction always above criticism, but it was apparent that some judicious blue-penciling and a little revision alone is needed to make of "The Ringmaster" a most satisfactory and entertaining play, particularly as it is a morally wholesome morsel. Gossip has it, that Miss Porter for a considerable time was closely identified with a Wall Street house. From the manner in which she has marshalled the events of her play it would appear that her knowledge of dishonest practices of leaders in finance is rather intimate. At all events it is evident that "The Ringmaster" contains elements of popular success to which it is liberally entitled, and also, aside from its intrinsic dramatic value, if for no other reason than that it stands out bravely for a righteous cause.

While the task of endeavoring to refashion the every-day methods of business men, whose chief industry is the "breaking" of others who stand in their way, is somewhat difficult, there can be no doubt that any such attempt helps in the betterment of social conditions. *John Le Baron*, whose father had caused Wall Street to tremble at the sound of his name, probably never would have played so active a part in upsetting the plans of *Richard Hillary*, Boss of The Street, had he not been dragged into "doing something" through his love for *Eleanor*, the Ringmaster's daughter. *Hillary*, an ex-senator named *Paul Craven*, and *Kingsley McElroy*, a railroad president, have undertaken to form a big copper merger; but a Colorado corporation whose coöperation is urgently needed declines to become a party to it. *Le Baron*, who has led the life of a man of ease and lived most of the time abroad, happens home the day the plans are about to be completed, and, as the holder of a large block of stock in the railroad which it is desired to control, that the recalcitrant copper company may be "whipped into line," is asked to direct the operations incident to securing the necessary shares of stock, giving the group of magnates its practical ownership.

However, ex-Senator *Craven's* supposition that *Le Baron* would consent to follow directions on the ground that his own holdings would through the deal be immensely increased, suffers a humorous jolt. A former classmate of the young idler happens to be president of the Colorado concern, and this, coupled with the fact that it is clear that with the securing of the property it is intended to shut down the plant, causes *Le Baron* to decline to have anything to do with the transaction. He goes a step further and scores *Hillary* and his associates for desiring to wreck a company in which the trust funds of widows and orphans happen to be invested.

The developments, subsequent to this meeting which is held a few hours before *Hillary* sails for Europe, are rapid and exciting and take place within a period of two weeks. To best appreciate them, to notice the part played by an intercepted wireless message aboard *Le Baron's* private yacht, the fight for the possession of the stock of the railroad which *Le Baron* directs from his temporary office in Broadway, and the concluding victory of right over wrong, it is necessary to see the play.

Arthur Byron "loaned" by Henry B. Harris to the Shuberts for this occasion, played *John Le Baron* with accomplished smoothness, a sure touch and the usual Byron-like strength. With a moustache he appeared younger and possibly less aggressive than when cleanly shaven. In the big scenes with *Hillary*, the Ringmaster, there was clashing worth while, for George Howell has something in the way of physical force himself, and, besides, a certain freedom of method which made his characterization of *Hillary* stand out as one of the finest bits of work in the cast. Edward Emery made a life-like executive of the will of moneyed men, ex-Senator *Craven*, and Frederick Burton showed *Kingsley McElroy* an unwilling member of the "inner ring" compelled to do their bidding, up to a certain point. As *Eleanor Hillary*, Laurette Taylor was wholly adequate without being in any sense an exceptional player, while Marion Ballou, in the rôle of *Mrs. Bradley*, sister of the ringmaster, gave a touch of the humorous with deftness. Oza Waldrop deserves commendation for exhibiting greater repression in the ingenue part of *Rebecca Love*, ward of *Hillary*, than has been her recent custom; she will do well to continue along present lines, for there is a limit to the pertness of feminine juveniles. William Rosell did capitally what was asked of him as *Peter Stuyvesant Cobb*, the reporter, but why does Miss Porter compel him to desert his assignment in order to help *Le Baron* out of an uncomfortable situation?

However, the play and the players, all of them, are worth seeing, and it is quite likely that the public will coincide with this view for some time to come. Miss Porter's first effort is a distinct success and her future looks promising.

A FLORIST shop, with its stock of orchids, roses and violets subordinated to fine hosiery and fluffy, hand-made lingerie, presents a novel aspect to the uninitiated, and, introduced as the pivotal point in farce comedy, offers unlimited opportunities for silly misunderstandings. Supplement this with two newly married young women—one of whom fondly believes her worldly innocent husband to be an erstwhile Don Juan; the other supremely contented in the mistaken thought that her protector never has sown any untamed oats—the husbands, several other characters of no particular importance and a jumble of impossible situations, and you have Henry Savage's latest production, "The Florist Shop," done into English by Oliver Herford from the German play, "Glueck Bei Frauen," of Alexander Engle and Julius Horst.

If one is in the mood to be amused at nonsensical happenings, then "The Florist Shop" will be welcome. The average farce at its best asks much of the imagination, and this one is no exception; but it did seem that had several rôles been left out altogether, matters might have been helped and less confusion caused. For the greater part of three acts *Angelica Perkins* glories in the belief that the bookish *Clarence Perkins* has had numberless affairs, and she hugs them to her heart until, toward the end, she encounters events which cause her to stop for consideration. Likewise, *Irene Baxter, Angelica's* best friend, has married *"Dick" Baxter*, confident that he has never experienced the touch of another woman's hand. In the progress of the farce, which culminates when the two brides pen a note appointing a meeting between their husbands and two supposedly "other women" to take place at the apartment maintained by one of the two, there is never ceasing action. The climax reveals matters in their true light, with *Clarence* as the innocent one and *"Dick"* the worldly man.

In the process of development there occur a series of ludicous circumstances, one of them being the false position in which the *Rev. Cadwalder Cope* is placed through having his floral offerings, to three feminine members of his parish, set aside for numerous pairs of silken hose. The opening act takes place in the freshly furnished apartment of *Clarence Perkins;* the second shows the florist's shop, and the last *Richard Baxter's* bachelor apartment. To attempt to recite the various happenings, from the rise to the fall of the curtain, would be a lengthy task. Lionel Walsh, as the eccentric *Clarence Perkins*, presented a comical figure and was the one player who did all that could have been asked. Marion Lorne, as *Angelica;* Louise Drew, as *Irene;* Nina Morris, as *Claudine Benoit*, proprietress of the florist shop; John Thomas, as the *Rev. Cope*, and Richard Sterling, as *Baxter*, were among the principals who did fair work.

It is pleasant to learn that Harry Gilfoil, whose appearances in vaudeville since he deserted musical comedy have been deservedly popular, has consented to return to musical comedy—a field not overburdened with competent comedians. He will originate the leading fun-making part in George V. Hobart and Silvio Hein's "The Yankee Girl," which Lew Fields is soon to produce.

MARY RYAN

Miss Ryan is to have the leading rôle in "The Fortune Hunter," a new play by Winchell Smith, which is to open next week at the Gaiety.

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SOCIETY

DIED

Butler.—Suddenly, on Friday, 20 August, after a brief illness, in the 76th year of her age, Ellen Grenville Butler, of Morristown, N. J., widow of Benjamin F. Butler and eldest daughter of the late Dr. Willard Parker, Sr.

Maxwell.—On Sunday, 15 August, 1909, at Maxwelton, Glen Cove, L. I., Horatio Leonard, twin son of Helen Young and Howard Washburn Maxwell. Born Sunday, 15 August, 1909.

Sands.—At East Hampton, Long Island, 20 August, 1909, in the 53d year of her age, Mary Gardiner Sands, widow of William Richardson Sands and daughter of Samuel B. Gardiner, of Gardiner's Island.

Thorn.—On Wednesday, 18 August, at his residence, 23 West 16th Street, L. Mortimer Thorn, son of the late Anna Knapp and William Thorn, in his 94th year.

Wharton.—At Lenox, on 17 August, 1909, Nancy Willing, widow of William Craig Wharton, in the 89th year.

ENGAGED

Crosby-de Menocal.—Miss Beatrice W. Crosby, daughter of Mr. Henry Ashton Crosby, to Mr. Daniel de Menocal, of China.

Lentilhon-Macomb.—Miss Leonie Lentilhon, daughter of the late Joseph Lentilhon, to Mr. John de Navarra Macomb, Jr.

Oelrichs-Thomas.—Miss Blanche Oelrichs, daughter of Mr. Charles M. Oelrichs, to Mr. Leonard M. Thomas.

Walbridge-Sampson.—Mrs. Remona Walbridge, daughter of Mr. E. K. Walbridge, of Pittsburg, Kansas, to Mr. Henry Sampson, Jr.

WEDDINGS

Disston-Roberts.—Mr. Henry Disston and Miss Edith Roberts, daughter of Mrs. Edward Roberts, of Philadelphia, were married on Friday, 20 August, in Holy Trinity Church.

DINNERS

Newport, R. I.—A dinner was given on Saturday, 21 August, by Mr. and Mrs. Charles M. Oelrichs at the Clambake Club. Present were: Mr. and Mrs. Arthur Scott Burden, Mr. Charles De Loosey Oelrichs, Mr. and Mrs. John R. Drexel, Mr. Charles Winslow, Mr. and Mrs. Joseph Willis, Miss Eleanor Roelker, Miss Constance Warren, Miss Evelyn Witherbee, Miss Rose Grosvenor, Miss Sadie Jones, Miss Sallie Thayer, Miss Catharine Harris, Miss Ruth Twombly, Miss Jeanne Wallach, Miss Laura Delano, Miss Dorothy Randolph, Miss Dorothy Kane, Miss Lucy Brown, Mr. Seymour Johnson, Mr. and Mrs. Stuyvesant Fish, Mr. Bradish Johnson, Mr. and Mrs. Reginald C. Vanderbilt, Mr. and Mrs. Joseph Harriman, Mr. Harry Oelrichs, Mr. J. R. Barton Willing, Duke Vallombrosa, Mr. Richard Lawrence, Mr. James J. Van Alen, Mr. Murray Forbes, Mr. and Mrs. Henry S. Lehr, Mr. Michael Herbert, Mr. Cyril Hatch, Captain Louis M. Little, U.S.M.C., Mr. Henry F. Eldredge, Mr. Sidney Herbert, Mr. Leonard Thomas, Mr. William Hude Neilsen, Mr. Herbert C. Pell, Jr., Mr. Robert Walton Goelet, Mr. and Mrs. Peter D. Martin, Miss Peabody, and Miss Blanche Oelrichs.

DANCES

Newport, R. I.—A dance was given on Monday, 23 August, by Mrs. French Vanderbilt at Harborview.

INTIMATIONS

Halsey.—Mr. Frederic R. Halsey, who is in Austria, will leave Europe for New York 15 September.

Hamilton.—Mr. and Mrs. William Pierson Hamilton and family have returned to Sterlington, N. Y., from Rockford, Mass.

Hoyt.—Miss Julia Hoyt, daughter of Mr. and Mrs. Gerald Livingston Hoyt, is stopping at Southampton, L. I.

Jesup.—Mrs. Morris K. Jesup will return to Lenox from Bar Harbor the latter part of August.

Mills.—Mr. D. O. Mills will celebrate his eighty-fourth birthday at his camp in the Adirondacks on 5 September.

Moltke.—Countess Moltke, wife of the Danish Minister, has come from Newport to the Hotel Wolcott, where she will be joined by the Count, who is expected from Europe this week.

Morgan.—Mrs. J. Pierpont Morgan has sailed for Europe.

Morris.—Mr. and Mrs. Henry Lewis Morris are at Briarcliff, N. Y., where they will pass the autumn.

Neilson.—Mrs. Frederic Neilson is passing August in Aix-les-Bains, France.

Pyne.—Mr. and Mrs. Percy R. Pyne have returned to their country house at Bernardsville, N. J., from the White Mountains.

Robb.—Mr. J. Hampden Robb and Miss Cornelia V. Robb have returned to Southampton, L. I., after a short stay in New York.

Trevor.—Mrs. Henry G. Trevor and family will arrive in New York from Europe 8 September.

Twombly.—Mr. and Mrs. Hamilton McK. Twombly and Miss Ruth V. Twombly will leave Newport 15 September, to pass the autumn at their country house at Madison, N. J.

CORRESPONDENCE

Bar Harbor.—Late arrivals: Miss Grace A. Dickenson, Mrs. E. W. Matthews, Mr. and Mrs. Charles Vandyke, Mr. and Mrs. Hosea Starr Ballou, Mrs. S. L. Smith, Mr. H. W. Smith, Mr. and Mrs. M. I. Pike, Mr. George R. Schieffelin, Miss Schieffelin, Mr. and Mrs. D. R. Forgan, Miss Grace Bigelow, Miss Charlotte Harding, Mr. William Platt Pepper, Mr. G. Newell Hurd, Mr. and Mrs. J. Horace Hasburg, Miss Helena M. Fletcher and Mr. H. B. Fletcher.

Hot Springs, Va.—Late arrivals: Mr. W. L. Fenn, Mr. and Mrs. J. S. Walsh, Miss Edna Ward, Mr. and Mrs. J. B. Pearson, Mr. R. L. Maynard, Mrs. Albert R. Edey, Miss Edey, Mr. Edward W. Sheldon, Miss Mary McKee, Mr. E. N. Morris and Mr. C. L. Perkins and family.

Narragansett Pier, R. I.—Late arrivals: Mr. L. C. Altemus, Miss Wagner, Mr. Edward Crippe, Mrs. A. S. Paton, the Misses Agnes F. Paton, Pauline Paton and Clara L. Paton and Mr. S. S. Paton.

Newport, R. I.—Late arrivals: Mr. Frank Hughes, Miss Helen L. Myricks, Miss Marguerite S. Mason, Mr. Edward Cripps, of London; Mr. John T. Torrey, 3d; Mr. Edward G. Chase, Mr. H. S. Baker, Mr. Charles O. Cooke, Mr. E. Hayward Ferry, Miss Julia Berwind, Mr. Ezra Gould, Mr. and Mrs. Frank S. Witherbee, Miss Evelyn Witherbee, Mr. and Mrs. Ernest Iselin, Mr. and Mrs. Arthur Iselin, Mr. H. W. Slocum, and Mr. and Mrs. Arthur Osgood Choate.

AS SEEN BY HIM

(Continued from page 259)

Miss Wallach and Miss Drexel, the latter being seen but seldom. Various engagements rumored and among the new hostesses for the season—returning to scenes of former triumphs—are Mrs. H. McK. Twombly and Mrs. Stuyvesant Fish, both of whom are giving dances for the first time in several years. At Narragansett, polo at the Club, tennis and other amusements. Parties from Newport invade the Casino. Miss Elsie Janis, a popular young actress, has been entertaining her young friends in society. At Bar Harbor, more golf and tennis and yachting and dancing and dining. The George Vanderbilts have returned to their summer home—I never had any idea that they would abandon it because the authorities will not permit motors on Mount Desert. Up in the Berkshires, much entertaining of a quiet kind. Beverly, where the President is stopping, rather somnolent but delightful for a summer rest. At Long Island there is bathing and yachting and playing tennis and golf, with dancing when the men get in at the week end. The King—Edward of England, of course—is completing his cure at Marienbad.

Other wise people are taking cure all over the Continent. Many quiet and perhaps sensible people are passing the summer in the interior country or by the seaside or in camps in the Adirondacks, enjoying the air, the sunshine and life in the open. "As You Like It." Even in town, Mrs. Mackay has been conducting franchise meetings now and then, and until the middle of August there were pastoral plays being done on the lawn, I believe—I did not see them—of Columbia College.

ON HER DRESSING TABLE

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

IT is perfectly natural that we should view any flabbiness of the neck muscles with anxiety, since it is almost positive to end in double chin, and, to put it mildly, the latter is not a desirable addition to one's looks. One of the simplest remedies for this disfigurement will be found in a series of exercises combined with a special cream and astringent lotion. The exercises are taught at the small establishment where both the preparations are sold, but should distance make a personal interview impossible, the exercises are equally well explained by illustrations in an interesting pamphlet compiled as an aid in correcting almost all undesirable conditions of a like sort, and sent gratis whenever asked for. The exercises are to be taken every night and morning, and as an aid in strengthening the muscles an astringent lotion is used, the necessary cream having been applied as a preliminary process. The price of the latter is only 50 cents a jar and the lotion sells for exactly twice that sum. The pamphlet mentioned is a real boon to the woman who knows that the condition of her hair, skin, complexion, contour of face and neck are not what they should be, yet is ignorant of the means to remedy deficiencies, for it gives complete explanation of the results to be obtained by the use of eighteen different preparations. The pamphlet contains more authentic and practical information on massage, reducing double chins and the proper way to use cosmetics than I have ever seen put into such small space, and it can be had for the mere asking.

At the small establishment where it is given away they are selling a new and very useful addition to the furnishings of the dressing table—a large cylindrical box with an opening in the cover the size and shape of a silver dollar. These are of the much improved white substance which so closely resembles ivory that even a connoisseur would find it difficult to distinguish between the two; the cost is $1.50. Within is one's stock of fine absorbent cotton, to be abstracted through the round opening in any desired quantity, and the woman who adopts this cotton as a means of applying powder will be very much pleased with her choice. It is a far more hygienic method than any other I know of, since a fresh piece is taken each time, and the contents of the box are preserved from contamination of any kind.

On looking over past records I have, I find I have not often touched upon the care of the feet, and therefore make haste to enter into full directions for keeping this very important part of the body in good order. The feet require the same care and attention as do the hands; in fact, even greater, because they are called upon to support the weight of the body and are imprisoned in dense leather during most of the hours in the twenty-four. They should be bathed daily and properly dried, particularly between the toes, where moisture is apt to form soft corns. The nails should be cut straight across and not too short or down the sides, for the latter will sometimes cause a painful ingrowing nail. Callosities or hard corns should be rubbed smooth while in the bath with pumice or sand-paper or a file that can be bought by the box full at a small price; but this treatment can only be used for corns when the latter are not sore. The stockings should never be too short, as this prevents perfect freedom of the toes. The shoe should fit the foot snugly at the heel and instep so as to give the foot support and prevent falling of the instep or swelling, for any friction to which the feet are subjected will irritate and make them nervous or painful. If the feet be tired, inflamed or nervous, should they ache or burn, treat them to several applications of a remarkable tonic put up for this purpose and which gives them prompt and complete relief. The feet are nerve centres and should receive special care and attention, for every foot ache leaves its impress on the face in the form of lines and wrinkles, not to mention the attendant discomfort and pain. This foot tonic is a welcome relief to weary, tired, aching or inflamed feet, which it almost instantly cools, soothes, rests and quiets, also allaying soreness or burning, besides being an excellent remedy for chilblains or bunions. The price postpaid is $1 a bottle, and it will be found invaluable in almost all cases of foot trouble.

The use of lavender water in the bath is an old English custom which has found especial favor in America, and truth to tell, its wholesome freshness of odor is most agreeable in the matutinal bath as an invigorating influence with which to begin the day. The most advanced methods of gathering the sweet lavender blossoms and extracting the essence gives a general high character to this preparation, which sells for the small price of 42 cents the five-ounce bottle.

A delicious cream, intended for massage purposes, is excellent in every detail. It is said to possess all manner of soothing and healing properties and to be invaluable where the skin has been irritated by exposure to the weather. Price 50 cents.

FASHION DESCRIPTIONS

PAGE 261

LEFT FIGURE.—A school dress of dark blue brilliantine, which fastens up the side. In two pieces, but put together at the waist with a stitched band. The trimming is of black braid and black buttons, and the yoke and cuffs are of allover embroidery.

MIDDLE FIGURE.—A serviceable blouse of dark blue crêpe de chine with side plaits laid very close together. The turn-down collar and cuffs are of Persian embroidery.

RIGHT FIGURE.—This gown is made of dark green ribbed cloth. The tunic falls to the knees in front and slopes down in the back, forming two points. The panels of coarse hand embroidery run all around the tunic and diagonally across the back, where it fastens. There is a double sleeve, the under one being long, plain, narrow, and the top one very short and loose. The hat is large and rolled, and covered with a fantasie of uncurled ostrich.

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LEFT FIGURE.—Afternoon gown of passiflore blue satin-finished broadcloth, with yoke and sleeves of baby Irish lace. The entire gown fastens up the side and the tunic is trimmed with passiflore blue braid. This style is becoming to anyone inclined to stoutness because there is a little fullness, and the lines run up and down.

MIDDLE FIGURE.—Gown of wistaria warp. The tunic is made with plaits running around, thus making the style becoming only to slender figures. The waist is draped in surplice effect and fastens on the side with a buckle and sash of the same material. The sleeves are short, the deep yoke is made of tucked net, and the Dutch neck is bordered with a little wistaria hand embroidery. The hat is of wistaria also, large and flat, with four ostrich feathers in the middle of the crown.

RIGHT FIGURE.—Gown of beige corded silk, extra heavy quality. The overskirt is embroidered with chiffon in a floral pattern and fastens up the side with three big buttons. The waist is made of chiffon the same shade, with yoke and cuffs of allover valenciennes. The hat is brown velvet with a mass of beige plumes.

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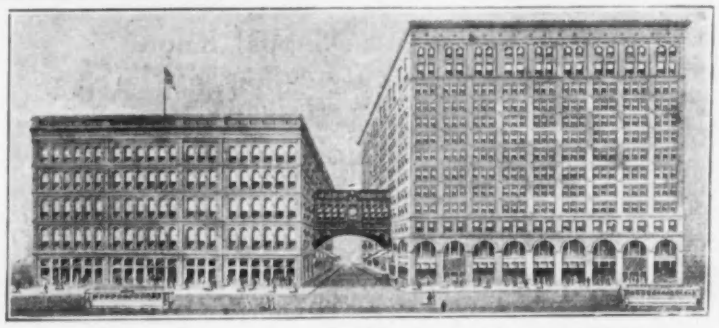
LEFT FIGURE.—This gown is made of sage green silk cachemire, with the waist and skirt separate. The skirt has a slightly full yoke with two rows of shirring at the bottom, where it is joined to the skirt. The waist is made with a bib which is embroidered in various shades of green silk. The yoke is of valenciennes slightly shirred, and there is a long sash on the right side.

MIDDLE FIGURE.—This gown is made of heliotrope chiffon with a long shirred skirt. The bodice is of plum ottoman with revers and sleeve trimmings of heliotrope embroidery.

RIGHT FIGURE.—Silver gray lansdowne is the material used to make this gown. A box-plait with six side plaits runs down the back. The bodice is heavily embroidered in gray and silver and the sleeves are of gray chiffon with deep plaits running around.



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CONCERNING ANIMALS

ALTHOUGH some of the imported dogs had to be sold because they proved too amiable in disposition, the Police Department of New York remains of the opinion that many dogs can be trained to become effective aids, and accordingly the Commissioner recently ordered that thirty Belgian sheep dogs be added to the force of fifteen now on duty on Long Island. These have been put in charge of Lieut. George Wakefield, who has looked after the police education of the others.

INEXPENSIVE STREET BATHS

The street shower baths rigged up at a cost of $6 in some of the streets of Kansas City are used extensively by drivers to ease the discomfort of their horses. The shower attachment is seven feet high, so that a horse can easily stand under it, and the construction of the cooler is the simplest possible, requiring only three lengths of galvanized water pipe and a shower bath attachment. One section of the pipe, an inch in circumference, is fastened horizontally to a city fire plug; from it rises a five-foot section, three-quarters of an inch in circumference, and to that the shower proper is attached. The street shower was installed at the instance of its inventor, E. T. Brigham, superintendent of the Helping Hand Institute, primarily for the benefit of the inmates of the crowded tenement district, who take their sprays clad in old duds, but it has served excellently to make life more endurable for horses as well.

MODEL STABLES SHOULD BE EVERYWHERE

Reports from Mrs. Huntington Smith's Model Boarding Stable for Horses, at West Brookline Street, Boston, show that there should be hundreds of such stables in this country instead of only one. In it hard working horses are given wide stalls, oats that have nourishment in them, not mere shells, mash when they need it, good water to drink and good beds, all of which are usually beyond the means of poor truckmen and peddlers. Indeed, to the horses of these classes, as well as others, the model stable is proving a godsend. In Boston recently a philanthropic woman stopped a man whose horse was drawing a very heavily laden truck, and advised him to send the animal, which looked thin and miserable, to the M. S. This he did, and in a month's time its condition was vastly improved because of the nourishment it received. Another instance is reported of a young black horse on the verge of pneumonia, which was taken to the M. S. and cured and then given a vacation at the Home of Rest for Horses—another of Mrs. Huntington Smith's activities. Mrs. Smith writes that an immense amount of good can be done by all humane societies if they will establish boarding stables for working horses in their cities and homes of rest outside the cities, but near enough for the horses to walk there and for their owners to visit them.

THREATENED RAT PLAGUE

Manitoba is fighting an incipient rat plague, and the Board of Control of Winnipeg has ordered a careful investigation. Western Canada, especially the grain belt, has always been free from rats, and therefore the farmers are much concerned over their appearance in large numbers in the towns of Emerson and Gretna, Manitoba, a few miles north of the international boundary. These pests can only be properly fought by scientific methods, directed by the authorities, and in this instance relief cannot come too soon, as the farms to the north are a very valuable asset of the Canadian Government.

AN IMPORTANT PERIODICAL

Miss Lind-af-Hageby is to be congratulated upon her new magazine, devoted to the cause of anti-vivisection, the first issue of which (bearing date of July, 1909) has just appeared in this country. Its aims is stated to be the abolition of vivisection, and in order to best help toward this desired consummation it has been decided to make The Anti-Vivisection Review, the organ of constructive anti-vivisection, which is a movement that has as its object the establishment of scientific research and methods of healing, finer methods of research and rational systems of health retention and disease prevention. The number contains an account of the Animal Congress held in London in July, together with portraits of the more distinguished of the three hundred delegates, and the contents include articles by able physicians, among whom is Dr. Herbert Snow, for more than a quarter of a century senior surgeon of the Cancer Hospital, London. Those who read his contribution entitled "Medical Science in the Toils of Vivisection" will realize that in him the vivisectionists have a very formidable antagonist to whom medical procedure, the learning of their schools, and vivisectionists' practices and pose, are thoroughly well known.

FALSE MEDICAL CLAIMS

Dr. Snow exposes the false claims of the vivisectionists in regard to having, through animal experiments, discovered the treatment of aneurism, chloroform, cocaine, the treatment of myxoedema, the auto-diphtheretic serum, consumption, surgical removal of the kidney, malta fever and cancer, and shows in detail their baselessness, claiming himself that all anti-toxins are invariably adulterated, each dose containing a minute admixture of a potent preservative drug, such as iodine, carbolic acid formaline and the like, which when directly injected into the blood amply accounts for whatever virtues the remedies may possess. Another exceedingly valuable article of a very practical kind is by H. Valentine Knaggs, L.R.C.P., M.R.C.S., on "The Better Way in Diphtheria Treatment," and the Anti-Vivisection Review is unreservedly commended to all intelligent persons who desire to inform themselves in regard to a subject which touches intimately the lives of human beings of all ages. Surely if the doctors are on the wrong scent, not only torturing millions of animals needlessly every year, but pursuing indefensible methods with those who need their services, all laymen should be informed as to the facts. In this magazine the truth is scientifically presented, for while the moral aspect of the cause is not neglected, the paramount issue considered is that of scientific fact. The publishers are the St. Clements Press, Ltd., Kingsway, London, W. C., and the yearly subscription price is seven shillings and sixpence, English money.

A GOOD LUCK STORY

The A. S. P. C. A. (Madison Avenue, New York) is one humane organization that has been benefited lately through a bequest of about $100,000, the donor being the late Mrs. Hester McGarren. The will has only just been offered for probate, and it is possible that some of the relatives may undertake to break it, but the A. S. P. C. A. cannot only command able legal ability to fight for its rights, but in its efforts to secure the money it can confidently count upon public sympathy. That it was left so large a sum indicates a gratifying return of confidence in the proper administration of the society's affairs.

ANTI-VIVISECTION EXHIBIT

The exhibit of the American Anti-Vivisection Society, at Atlantic City, brought home to the consciousness of the general public more forcibly than any leaflet or book could do the outrages committed on animals in the name of science, and the news that it is to be carried to other cities is cheering. An interesting fact made public through the investigation by the Philadelphia Society, of which Mrs. Caroline Earle White is secretary, while this exhibition was in progress, was that vivisection is practiced in the Harrisburg public schools.

AN ADMIRABLE LAW

The State of Ohio deserves commendation for a humane law in regard to drinking fountains which it is to be hoped other states will include among their statutes. It is meant especially for farmers, and provides that a man who puts up a watering trough alongside of his property for the use of the public is to have $3 a year remitted from his taxes. If such a humane law were operative throughout the whole country, an incalculable amount of animal suffering from thirst would be saved. The A. S. P. C. C., Madison Avenue and Twenty-sixth Street, New York, deserves much credit in this respect, maintaining more than fifty fountains and watering stations.

[Note.—Communications concerning animals or birds and all phases of their protection should be specially addressed to Miss Josephine Redding, into whose care this column has been committed.]

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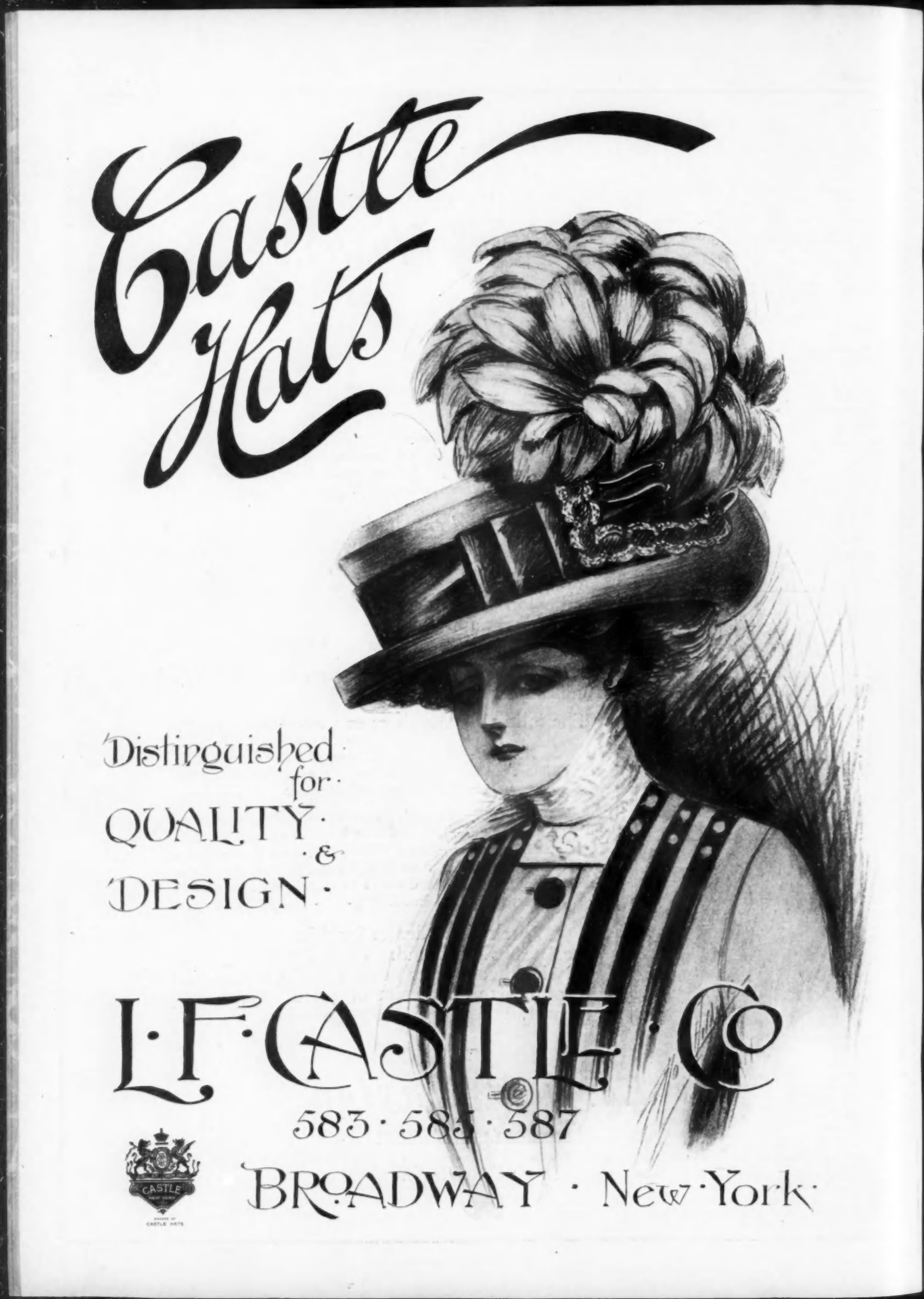
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